Kine WEEKLY

MORE BRITISH FILMS FOR U.S.

— See page 3

TOWERING ABOVE ALL OTHER GARSON RECORD-BREAKERS!

First 3 Weeks 11% OVER "Mrs. MINIVER"!

First 3 Weeks 14% OVER "Mrs. PARKINGTON"!

First 3 Weeks 17% OVER "RANDOM HARVEST"!

'The VALLEY of DECISION"

4th MGMagnificent Week at the Empire!

A SCINTILLATING COMEDY

with UNIVERSAL'S Nightingale of the Screen

(Susanna Foster star of "Phantom of the Opera")

Franchot TONE

Susanna FOSTER

David BRUCE

Louise ALLBRITTON

THAT NIGHT WITH YOU

TRADE SHOW

LEICESTER SQUARE THEATRE, THURSDAY, Nov. 1 at 10.30

GFD

UNIVERSAL PICTURES

KINEMATOGRAPH WEEKLY, 1/11/1945

Kinematograph WEEKLY

No. 2,011. Thursday, November 1, 1945. Vol. 345.

INDUSTRY'S ROLL OF HONOUR

The Roll of Honour of the film industry will be published shortly by the "Kine."

The "Kine." therefore makes this last request, directed to all sections of the Trade, for business houses and individuals to send in the names of all colleagues and film workers who were killed during the war, if such names have not already been sent in

U.S. GETS NEW COLOUR PROCESS

A secret colour film process worked out in the German laboratories of the Agfa Company has been released by the U.S. Government to the motion picture Industry (cables the KINE. New York correspondent).

One line of research developed since 1939 is said to permit multiple prints of equally good quality being taken off a master colour negative.

John Woolf Joins S. F. Ditcham on G.F.D. Board

The directors of G.F.D. announce that John Woolf has been elected to the board and appointed joint managing director with S. F. Ditcham.

John Woolf has recently been demobilised from the Army in which he latterly served as Assistant Director of Army Kinematography at the War Office.

Universal Will Release British Films in U.S. and S. America

G.F.D. AGREEMENT RENEWED

UNIVERSAL is to release a number of British films throughout the United States and South America following a contract concluded in London between J. Arthur Rank and directors of the Universal Corporation. The pictures, made by the Rank group, will be headed by Gainsborough's "Madonna of the Seven Moons" and Sydney Box's "The Seventh Veil." Other titles will follow soon.

The same contract provides for a long-term extension of the distributing agreement between G.F.D. and Universal in Britain.

Under this agreement G.F.D. will continue to be exclusive distributors here of the new Universal product.

Representing Universal in the recent talks in London were J. Cheever Cowdin, Nate Blumberg, J. H. Seidelman, Matt Fox and Charles Prutzman.

Universal has just completed a hightly successful year. A "Kine" cable from New York gives its profit for the year ending last July as nearly 3,000,000 dollars.

An official statement issued by the Rank organisation this week states that much of Universal's success has been due to "the wonderful results accomplished in the U.K. under the most trying conditions by G.F.D. head-office staff and all managers, sales staff and personnel of the branches."

Universal has embarked on a most ambitious programme. Included in its line-up are five films in Technicolor.

Among its coming releases are the following: "Scarlet Street," a Fritz Lang production with Edward G. Robinson, Joan Bennet and Dan Duryea; "Canyon Passage," a Walter Wanger production in Technicolor with Susan Hayward, Patricia Roc, Brian Donlevy and Dana Andrews; "Genius in the Family," a Jack Skirball production with Myrna Loy, Don Ameche and Claud Rains.

Others include "This Life of Ours," with Merle Oberon and Charles Corwin; "The Lady Objects," in Technicolor, with Yvonne de Carlo; "That Night With You," with Susan Foster, Franchot Tone and Louise Albritton; "Night in Paradise," a Walter Wanger production in Technicolor, with Merle Oberon, Claud Rains and Turhan Bey.

HOLLYWOOD STRIKE HAS ENDED

The Hollywood strike has ended. It started eight months ago and involved some thousands of technicians and studio workers. It resulted in much violence and many people were hurt in riots at the studio picket lines.

Now the whole thing has been called off by W. Green, President of the American Federation of Labour.

The end of the strike will result in an unprecedented upsurge in production (cables the KINE. New York correspondent). It is expected that the number of pictures on the floors in Hollywood by January will reach an all time high as the companies make an effort to catch up on delayed production schedules.

RKO-RANK FILMS

RKO-Radio's Charles Koener and Phil Reisman have returned to New York from London. They disclose that the first Rank-RKO joint production starts next April (says a KINE. cable from New York).

Arthur Hartley

Arthur Hartley, a director of Rossendale Pictures, Rawtenstall, died last week at his home, Clough Fold, Rossendale. He was 50.

Amongst his other business interests was a partnership in a drapery firm.

A.B.C. STARTS CHILDREN'S MATINEES

THE children's kinema club movement is likely to be extended sharply in the near future following plans by Associated British Picture Corporation to start an "A.B.C. Minors" movement.

Provisional plans have been prepared for A.B.C. to start children's matinees under this group title at a number of key theatres under their control.

There is no thought at the moment that the children's matinee movement would be extended throughout the entire circuit.

With A.B.C. starting special performances for children the movement is now general throughout the three major circuits, a number of smaller circuits and many leading independents.

Denmark Faces a New Stock Crisis

Palladium, one of Denmark's largest production organisations, has closed its studios, sent its workers home and settled down to a period of waiting. Reason: Lack of raw film. There is no prospect of obtaining new supplies before January or February, 1946 (writes the KINE.'s Copenhagen correspondent).

Danish producers have previously been supplied with raw film from Belgium. New negotiations are under way but prospects for actual deliveries are remote.

Other Danish production companies are unable to loan Palladium any of their own stock as they are without reserve.

Special Regulations for Juvenile Matinees

C.E.A. APPROACH TO HOME OFFICE

THE C.E.A. has decided to approach the Home Office with a view to having model regulations and recommendations, framed to apply to performances attended wholly or mainly by children.

This was revealed in the report of the Surrey Public Control and Licensing Committee dealing with the decision to bring the seating regulation into operation in the county area on November 1.

It was also reported that "in order to minimise possible danger to children attending children's matinées at kinemas," the committee had, after consultation with the C.E.A., asked licensees to arrange for an adequate number of attendants and others to be present during the whole time of children's matinées; to confine, if at all practicable, the admission of children at matinées to the ground floor; and if the balcony has to be used that the first two rows shall be roped off from end to end and children excluded.

The committee renewed 92 kinema licences.

The allocation to charities from the profits of Sunday opening in Surrey amounted to £8,510 18s. 2d. for the six months ended June last.

The Hippodrome, Cecil Square, Margate, has now opened as a kinema.

Princess Elizabeth at Sandhurst Parade

see

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
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Bookings for the Small Man

THE small independent kinema owner is and always has been convinced that the general system of film hire operates heavily against him. He has held this view since flat booking disappeared at the end of the silent film era.

There is much to be said for his viewpoint, although, as ex-President Henry Simpson has rightly pointed out in a talk to the Cinematurians, the man who persists in arguing about flat bookings is years out of date.

The particular troubles of the small independent, however, continue to be ventilated in the branches and received a special clause all to themselves in the much-discussed six-point hire plan advanced recently by the Birmingham branch.

The first of these six points says: "Special small kinema terms should be available on all programmes and all films."

Henry Simpson now takes the matter one step further. He points out that there are in this country about 1,100 small exhibitors whose takings do not exceed £150 per week.

He recommends that they should be put into a special class for flat rentals or, if they so desire, should be incorporated into a scheme proposed by Sam Eckman back in 1933 at a time when high rentals were even then a major controversy.

Eckman's suggestion, which he advanced as President of the K.R.S., would have been a statesman like solution to the problem. Briefly, he proposed that small kinemas should pay a rate of, say, 25 per cent. up to their average weekly takings and an increased percentage where takings exceeded that figure.

In practice the scheme was full of drawbacks, but there is no doubt that it provided a working basis for a difficult poser.

Simpson, whose suggestions should be studied closely by all kinema owners, now advocates that this scheme should be revived for the special benefit of the independents. But—as will be seen on reading his important analysis on film bookings—he believes also that a grading of all other kinemas, giving every theatre its own particular average earnings line, would make the scheme apply to the entire Trade.

The subject is a difficult and vexed one and he would be a brave man who would say whether Simpson's ideas would work. At least, he will have stimulated much discussion among film men.

Long Shots

CHIEF Trade news this week has been Arthur Rank's announcement that Universal and G.F.D. are renewing their long-standing release arrangements.

From the exhibitor's point of view this is good news. It means that a live organisation continues to offer a first-class line of product.

But, needless to say, there is more to it than this. The renewal carries with it an undertaking by Universal to release a number of British films throughout the United States and Latin America. The first of these, I understand, will be some Gainsborough pictures and Sydney Box's "Seventh Veil."

THIS means that Arthur Rank, will be using Universal to further his world policy for British films. Excellent.

This increases the release of the moderately-priced British films in America and further strengthens Rank's hand over there.

So the story, which has inspired many rumours around Wardour Street, turns out to have been well worth waiting for. Mr. Rank, of course, owns a large slice of Universal, and for some time informed film men have expected him to make this use of it.

THE Financial Secretary to the Treasury, speaking in Parliament for the Chancellor of the Exchequer, has assured the House of Commons that the Chancellor is "very sympathetic" towards the request for relaxation of Entertainment Tax in respect of sports and games. He added that he hoped to review the position very soon.

The kinema industry is deeply interested in this statement.

WE, too, have every sympathy with the football club or the amateur dramatic society which finds that E.T. is a burden.

But we cannot afford to allow sympathy for these things to overshadow our own strong case for a reduction of the shattering burden of Entertainment Tax which shackles what is, after all, the premier section of the entertainment world.

SO if there is any talk of special relief from E.T. let us be prepared with intelligent argument to see if we cannot gain some relief for ourselves.

That is the lesson to be drawn from the Budget debate!

EXHIBITORS all over the country have to congratulate A. D. Wright, the Chairman, and W. Haydn-Ellwood, Secretary, of the Stockport Exhibitors' Association for their excellent victory in the town's Sunday opening poll last weekend.

The pair directed the entire campaign which resulted in a thumping win for S.O., with a majority of 8,000 votes in a poll of 20,000.

From the Industry's point of view one of the happiest things in the Stockport victory was the far-sighted altruism of Manchester exhibitors who, although they stood to lose from Southport's S.O. willingly gave publicity in favour of it on their screens.

That is real trade unity.

THESE town polls, and the continual petty skirmishes which are going on up and down the country between exhibitors and local pressure groups emphasise all over again how important it is that the question of Sunday opening should be put on a national basis with the exhibitor having the option to open or stay closed according to his interpretation of local conditions.

At the present moment it would be easy to fill a page of the KINE. every week with reports of the minor battles which are continually going on.

GENERAL Secretary W. R. Fuller was up in Lancashire last week, and a remark he dropped at the half-yearly meeting of the Manchester and Salford branch has caused quite a lot of discussion up North.

In a reference to T. S. Dawson and the presidential chair of the C.E.A., he said: "He has the ability and flair for that office, and if he does decide to go on and convinces his members that he is the right man for the presidency I feel he will fill the position with distinction."

Does that mean that Dawson will be head man one of these days? I think that it very likely does.

IT was too much to expect that Sir Alex. Korda would stay out of the news for long, and I was not at all surprised to hear his name buzzing around the Industry's small talk last week.

No official announcement yet, but you may take it that Korda will produce films at Nice along with Laudy Lawrence.

At the same time he has bought the foreign rights of a big French picture which is supposed to have a lot of money in it.

MICHAEL BALCON was on the line yesterday, pointing out that on Monday of this week three productions from Ealing Studios were on general release and are playing on the three major circuits.

This is a record for Ealing Studios and perhaps for any studio in this country. Balcon is proud of it. Quite rightly.

I'm open to correction, but I don't think that this achievement has ever been equalled by any of the American majors.

INTERESTING news that A.B.C. is thinking of starting children's matinées in a big way.

Plans so far are quite provisional and Max Milder made it quite clear to me a day or two ago that there is no intention at present of running matinées at every theatre on the entire circuit.

"Minors," as they will call themselves, are now in being: we shall all watch developments.

Now that A.B.C. is entering this field it is pretty true to say that the children's matinée movement is now the rule rather than the exception throughout the larger kinemas in the Industry.

THERE are signs that newsreel competition is whipping up again and that things will soon be returning to the days of old when the boys considered minutes and seconds as being of the utmost importance.

Pathe Pictorial is particularly proud this week of its record over the last eight days with exclusive camera interviews with Field-Marshals Montgomery and Alexander and exclusives with Ellen Wilkinson and Emanuel Shinwell.

Field-Marshal Montgomery made his interview at the Pathe studio in Wardour Street and spent some time investigating the studio camera which, he said, was the first he had ever seen.

This sort of competition is the lifeblood of newsreels and it is good to see the rival claims come trotting out.

NORTON RITCHEY, President of Monogram International, who is here for talks with Pathe's W. Moffatt and the inevitable Continental tour, is a lively personality whose vigour is reflected in the rising fortunes of his organisation.

Expansion of Monogram studios is planned on an ambitious scale, he told me, and one sound stage is already being built. In the meantime, the company's most ambitious and costly film yet, "Glamour Girl," with Belita, the British skater, is in production.

ALWAYS on the look-out for new talent, Ritchey believes he has a first-rate producer team in the King Brothers, a couple of eccentrics reminiscent of Hecht and MacArthur, who have a flair for forceful melodrama. They made the currently successful "Dillinger," and are following up with another thriller, "The Hunted."

Ritchey has important plans for an increased foreign sales organisation. He will post representatives in the major countries as soon as the European film situation permits. Already he has valuable tie-ups in France, but cannot conclude arrangements until French import policy clarifies.

I SUPPOSE there has never been a picture in the history of filmdom which had had such advance word-of-mouth publicity as "Cæsar and Cleopatra." Its "knockers" have attacked it on the grounds that no British picture should cost £1,300,000, which I am reliably told is likely to be the final figure.

On the other hand, the entire Rank organisation, from the chief downwards, is behind the picture and everyone connected with British films should devoutly hope for its success, for so much depends on it both abroad and in this country.

WELL, at long last, its playing date is set and we can all put December 13 in the diary for the opening at the Odeon, Marble Arch. This is indeed an occasion of public importance.

As a footnote to the subject, the whole Trade probably knows by now that on the last day of shooting—the picture has been in production for well over a year—Gabby Pascal was solemnly bitten by a camel.

I am assured that the bulletins are that Gabby is perfectly all right. No bulletins have yet been issued for the camel!

THE STROLLER.

Henry Simpson, proprietor of a number of West Lancashire kinemas, has addressed members of the Cinematurians on the important topic of film rentals. The "Kine." this week prints Simpson's speech as its page five forum because the subject is of great interest to exhibitors all over the country. Simpson entered the trade in 1901, is a past-president of the C.E.A., and has been chairman of the West Lancs branch since 1936.

Now is the Time to Set Up a British Trade Practice Code

By HENRY SIMPSON

WE are on the threshold of revolutionary changes in our business, and we must face up to the difficulties that will beset us for many years to come. To enjoy the benefits the post-war years may have in store we shall have to shake ourselves free of old customs.

New methods and a new spirit are necessary in all sections of the Trade.

The jungle manners and crazy finance of 1935-36, the clever salesman with his instructions to "soak 'em," the dishonest exhibitor who either "bicycled" his films or made false returns are types which in the main are obsolete to-day; but they gave the Trade the curse of Cain, for with the ever-changing personnel it became the accepted formula in all sections for the newcomer to "improve" on what a predecessor had done, with the result the moral standing of the Industry has not advanced very much.

STOP WRANGLING OVER RENTALS

IS it not time that all sections set up a working party to hammer out a new Trade Practice Code, which should be compulsorily applied to everyone without fear or favour?

I am sure everyone would like to see the end of the wrangling on film rentals that has characterised the Industry for so many years, and which, if not checked by some new system, will continue with ever-increasing energy as the receipts go lower and lower in the decline that has already started.

It is a disgrace that after all these years we have been unable to organise machinery to deal with hiring terms. We have excelled in muddling through.

The exhibitor who only believes in the gospel of flat rentals is living in a world of 20 years ago. He refuses to realise that the public is film conscious, and if he wishes to give proper service to his patrons he must naturally be prepared to pay a fair sharing term.

With the future anything but bright, he is now faced with a constant struggle to acquire his forward product at an economic price, for wages and general overheads have gone up, in some cases 100 per cent. Any accountant will tell you that under the normal conditions that will ensue, no kinema can function successfully whose total yearly film hire exceeds 40 per cent. including newsreels.

HIGH-PRESSURED RENTAL SYSTEM

SECONDLY, we have the renter who feels it is his duty to get the highest possible rental for his firm's output. To do this he often issues instructions that if "A" or "B" firm got 40 per cent. or 50 per cent. for certain films his sales staff must get the same, no matter what the public reaction is to the film.

If there is a kinema with even a 300 capacity, playing once nightly, making the highest possible attendance of 1,800 on the week—the exhibitor can book a film on release, because, forsooth, it has six days on the contract. But, in a neighbouring town if a kinema holds, say, 1,200, and can play to over 6,000 patrons in three days—No. No wonder that people outside our Trade think we are crazy!

One of the leading American firms recently issued what, in effect, is a new Charter for their sales force. Every exchange manager will have a new status, and be able to deal finally with all local disputes on rentals, conditions, playing time or anything else that might ensure smoother working of the business.

This is nothing new in big business. It has long been the policy to de-centralise; and Wardour Street will sooner or later have to follow.

GRADE KINEMAS TO ADJUST PRICE

HAVING had the benefit of the advice of experienced accountants, I offer a solution to film rentals controversy. Every kinema in the country should be graded. There are approximately 4,500 kinemas, 1,100 of which belong to the three major circuits who do not require the help of the C.E.A. or anyone else over their rentals.

At the other end of the scale are about 1,100 *small* exhibitors, whose takings do not exceed £150 per week.

These small kinemas should be put into a special class for flat rentals, or if they so desire, be incorporated into the scheme that was proposed by Sam Eckman in 1933, when the then high rentals were found oppressive to the small man.

If that scheme could be resurrected to-day, with a knowledge of the pitfalls of the past, it could be made a great success.

It is from the remaining 2,300 kinemas that the greatest receipts and most complaints to the renters arise. If these kinemas were graded properly, they would have a datum-line of, say, 30 per cent. Then every film programme could go in and earn just what it is worth.

If it reaches the 50 per cent. mark, the exhibitor would be glad to pay it, for his main grievance to-day is that so many films go in at 50 and 40 per cent., and the actual gross turns out to be worth 35 per cent. or 30 per cent.

This suggestion may look revolutionary, but I am satisfied it is workable.

16-mm. MUST BE CONSIDERED

THE threatened growth of a new industry in 16-mm. film may appear to be a separate subject. It is—but if allowed to develop without control, it may well have a quite powerful effect upon future relations between exhibitor and renter.

The 16-mm. mobile outfit has been used all over the world for the entertainment of the Forces, and the M. of I. has penetrated into all the small hamlets with their information films.

It is possible to-day to show on portable sets a 14-ft. picture, and, when lenses become more available, that size will be increased. New discoveries from Radar will give these sets as good sound as you enjoy to-day in your superkinema.

Now, all new housing schemes will, in the main, follow the dictates of the Minister of Town and Country Planning. That means satellite towns and villages, not perhaps large enough to support a regular kinema; but they will have a community centre.

CANTEENS AND THE E.T.

THE National Council of Social Service aided by Carnegie grants, is busy helping to provide similar buildings throughout the land.

There are 12,000 industrial canteens in premises subject to inspection by H.M. Factories Inspectors, most of which have had entertainment of some kind or other provided during the war. There are also a further 22,000 canteens not subject to H.M. inspectors' visits.

Also to be noted is a general tendency throughout the country to erect memorial halls as a tribute to the fallen. In addition, there are thousands of political clubs, church schools and other buildings that could easily be adapted to give this type of entertainment.

THERE WILL BE 16-mm. IN TOWNS

I AM of the opinion that 16-mm. kinemas will spring up in the city streets and run the *big* films just like a library, and at one-third of the super-kinema admission prices.

All the major renters of America say: "We are concentrating on the 16-mm. *foreign trade*." Unfortunately for British exhibitors, we are "foreign."

What is to be the attitude of the Trade as we know it at present towards this young and formidable competitor?

It has already been laid down by General Council of the C.E.A. in their advice to the Manchester City Council and others, that in the supply of kinemas for post war they should not exceed *one* seat to, say, 15 people. If that is enforced, something definite must be done without delay.

WE MUST FORCE H.O. REGULATIONS

ALL these social centres should have to comply with the Home Office safety regulations. At present they need not do so, because the 16-mm. film is non-flam.

Here, again, a working party could act with speed and anticipate what regulations for 16-mm. should be required for safety and for quota. I have always held that no new licence should be granted to a kinema, circuit or independent, unless it has been approved by the Trade itself. This restriction applies in many businesses to-day, and is just a matter of applying a common-sense view to over-building, which may take place again.

Gene Tierney and Cornel Wilde in a scene from 20th Century-Fox's LEAVE HER TO FOLLOW

C.E.A. TO MEET THE M. of I.

THE C.E.A. President, General Secretary and officers of the Association have been invited by the Minister of Information, E. J. Williams, to meet him on Wednesday next, November 6.

The purpose of the meeting is to discuss various matters connected with the Ministry's association with the Industry on the exhibiting side.

In the afternoon of the same day the Joint Conciliation Committee of the C.E.A. and K.R.S. will meet to dispose of barring problems which have been submitted to it. It is expected that all barring questions will be disposed of.

At a Board meeting of Worton Hall Studios, S. A. Myers, director and general sales manager of British Lion, was appointed alternate director to I. Charles Flower and A. J. Mitchell, chief accountant of British Lion, was appointed alternate director to L. C. Sennitt.

Service Technicians Say B.F.P.A. is Too Slow in Demob. Negotiations

"MATTER CONCERNS STUDIO RELEASE"

—Says B.F.P.A.

TECHNICIANS in Army and Air Force film units and in the general Services are protesting strongly at what they claim to be an unnecessary delay by the British Film Producers' Association in its dealings with the Board of Trade. The men allege that the B.F.P.A. has failed to take steps to call a conference of interested associations to speed up the release of technicians from the Services.

Forty-six technicians from the R.A.F. film unit of Pinewood have sent a detailed signed statement to the KINE. pressing their claims for early release.

The B.F.P.A. now informs the KINE. that the whole question is linked up with the derequisitioning of studios and the supply of equipment and that these subjects—together with that of personnel—have been put before the Ministry of Labour and the Board of Trade.

The technicians' letter says:—

"Some six months ago the A.C.T., acting in a desire to serve the interests of film technicians at present in H.M. Forces, and with a view to helping resolve problems resulting from the shortage of man-power in the film Industry, wrote the British Film Producers' Association, the Association of Short Film Producers, the Association of Film Laboratory Employees and the Newsreel Association, requesting that a conference of those bodies and the A.C.T. should take place immediately with a view to formulating a scheme for the smooth and prompt reabsorption into industry of its serving members.

"Subsequently the A.S.F.P., A. of F.L.E., and the Newsreel Association replied that they would be prepared to meet in conference if, as suggested by the A.C.T., the B.F.P.A. took the initiative in organising it. On the other hand, the B.F.P.A. responded to the A.C.T. in somewhat non-committal terms and since then—as far as we know—little has been done.

"There are rumours that the B.F.P.A. has been acting independently in this matter and has been making certain plans to meet the needs both of demobilised Service men and the Industry. But this is only according to rumour and even if it were true can hardly be regarded as a satisfactory method of solving a problem which is the concern of every official body on the production side of the film Industry.

"It would appear to the undersigned that the B.F.P.A. has not acted in this matter as yet with the energy that is appropriate to the circumstances."

"We earnestly invite your readers to impress upon the B.F.P.A. the desirability of responding to the A.C.T.'s plea without further delay, and for that association to help formulate proposals that will give justice to the film Industry's serving personnel and bring credit upon the Trade to which we all belong."

The association would not accept the responsibility of calling the suggested conference as studio space and equipment must be available before employment of technicians is possible.

CONTROL 16-mm.: says A.G.M.

North Wales section of the North-Western branch C.E.A. held its annual general meeting at the Central Hotel, Colwyn Bay on October 23.

E. H. James (Llanwrst) was re-elected chairman and Geo. Sykes (Conway) vice-chairman. Frank Kenyon, of the Cosy and Princes, Colwyn Bay, becomes secretary.

16-mm. was discussed.

It was decided to send the general secretary a resolution, "That the branch viewed with alarm the manufacture by the producers of entertainment films of films on 16-mm. stock, and requesting joint action by the C.E.A. and K.R.S."

Complaints were made about the bad condition of films which had been circulating in the North Wales area. Mention was made of one film which had a running time of 20 minutes and had 156 joints.

Stockport Declares for S.O.

The town clerk of Stockport will apply for permission to grant a Sunday kinema opening licence.

At a town poll this was the result, as declared last Saturday evening: For, 14,546; against, 5,287; majority, 8,259.

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★ The "KINE." leads with the most complete coverage of the Trade.

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DON'T BUY BLIND!

Close-Ups

by

SCREENCOMBER

AS a counter attraction to Twentieth Century's "House on 92nd Street," a story of the Atomic Bomb, it is rumoured that Sir Alex King plans to make "The House on Sauchiehall Street," a story of Scotland's secret weapon—the Haggis! The film deals with the attempt of England's secret agents to steal the plans of Scotland's secret weapon and of the efforts to combat the Atomic Bomb by Slitting the Haggis, Tossing the Caber and Banging the Saxpence. Critics are protesting, as critics invariably do, that Scotland's efforts in splitting the deadly Haggis are being underplayed and that Errol Flynn, as Professor MacHaggis the inventor of the deadly "Charge of the Light Haggis," "Offensive Haggis" and "The Haggis on 92nd Street" is being overstressed.

Theme Song

Here is a little idea for a theme song for British producers, to the tune of "I'll Sing You Songs of Araby."

"I'll sing you songs of alibi
And tales of gay cashiers.
Of schemes and dreams that go awry
And schedules out by years."

Over Exposed

AN urgent summons has been sent out by the Critics' Circle to its members as a result of the statement made by Dr. Joad in last week's Brains Trust that after an expensive meal with plenty of wine he was unable to think.

"We are going to protest to the B.B.C.," said one of the leading film critics, "against this blackleg outsider giving away the secrets of a distinguished profession in this bare-faced manner. Every member of this circle was, on joining, sworn to secrecy not to divulge the fact that after the film trade lunches which preceded the trade screening of a film in pre-war days those critics who attended were entirely incapable of thought at any level. Indeed, it was the only way in which we could preserve our sanity. If it were not for the fact that we ceased to think what the film was about and relied on our synopsis, life would in those pre-war days have been unendurable. And here this absorber of wine and masticater of good food has left us naked to our enemies. If he is training to become a film critic when better days return he will be blackballed from our circle."

Hats Off

HATS off to John Myers, whose first production bulletin for J. Arthur Rank announces "a baker's dozen" of new films! Could this oblique allusion to his employer's other interests have been more perfectly expressed? I think not.

Manchester Secretary Analyses N.A.T.K.E.'s Sunday Pay Demands

T. E. ROBINSON, secretary of Manchester and Salford branch, has prepared a memorandum in which he explains the nature of the application by the local branch of N.A.T.K.E. for a revision of Sunday pay for local kinema staffs.

The union asks that work on Sundays shall be paid for at double time rates. Their alternative proposal reads: "The minimum payment for Sundays over a period of four hours or less shall be eight hours single time rate, i.e., one-sixth of such weekly wage as may be at any time agreed, plus bonus. Hours worked in excess of four shall be paid for by a minimum of a double day's pay, i.e., one-third of such weekly wage as may be agreed at any time plus bonus."

Robinson states: "This clause is very carelessly drafted, the double time principle is promptly interpreted into more than double time; in extreme cases it is over four times single time rate.

"Clause A calls for Sunday work to be paid for at hourly rates, i.e., single time, whereas the new clause B (quoted above) cancels this into double time rates, and then interprets this later phrase as one-sixth and one-third of the weekly wage, ignoring the fact that in no case is a full day worked on Sunday."

Examples

Mr. Donovan (N.A.T.K.E.), in an interview with Mr. Robinson, was confronted with the following examples. He did not deny that they interpreted his clause as drafted:—

Example 1.

THEATRE OPENS 4 HOURS ON SUNDAY

Operator working under 52 hours.

	£	s.	d.
His weekly wage, including bonus, ...	5	4	0
Sunday, one-sixth extra ...		17	4
Total	6	1	4

At present rates he would draw:

	£	s.	d.
Weekly wage	5	4	0
Sunday pay, four hours at 2s. an hour		8	0
Total	5	12	0

If he came in half an hour before opening to spool up, putting in 4½ hours, he would draw:—

	£	s.	d.
Weekly wage, including bonus	5	4	0
Sunday, one-third extra ...	1	14	4
Total	6	18	4

(The present calculated rate would be £5 13s.)

For any Sunday service in excess of four hours, the payment would be the same as the foregoing example where the theatre was open five, six or seven hours, until the overtime period is reached, which would be based upon the hourly rate apparently calculated on a 48-hour week at time-and-a-half, i.e., one-forty-eighth of £5 4s., namely 3s. 3d. an hour, the present equivalent rate being 3s. an hour. The overtime would not fall due, however, until the operator had worked 52 hours in the week.

Example 2.

THEATRE OPEN MORE THAN FOUR HOURS ON SUNDAY

Operator working over 52 hours.

He works Monday to Saturday, 52 hours; Sunday, five hours; total 57 hours.

	£	s.	d.
He receives the normal weekly wage	5	4	0
Sunday, one-third extra ...	1	14	4
Overtime, 5 hours at 3s. 3d.		16	3
Total	7	14	7

The present pay would be:—

	£	s.	d.
Normal weekly wage ...	5	4	0
Sunday, 5 hours at 2s. ...		10	0
Overtime, 5 hours at 3s. ...		15	0
Total	6	9	0

This memorandum was put before members last week. No branch negotiations with the union are likely until after the meeting in London of representatives of the C.E.A. and N.A.T.K.E. to assess the possibility of a national agreement on conditions.

NEW YORK SEES NEW TELEVISION CAMERA

A demonstration by RCA of a new type of television camera capable of recording outdoor or indoor scenes without the use of bright lights was given in New York last week, cables the KINE. correspondent.

This achievement is due to the employment of a new tube, said to be a hundred times more sensitive than the Iconoscope formerly in use.

A number of television experiments using infra red rays were made by the U.S. Navy in the closing stages of the war, and it is believed that these have been put to use in the latest invention.

The camera demonstrated last week was of huge dimensions, being 4 ft. in width.

Charity Premiere for Brighton

Gainsborough stars Margaret Lockwood and Michael Rennie were at the Regent, Brighton, on Friday at a special luncheon given by the Duchess of Norfolk (joint president of the Sussex Hospitals' Thanksgiving Appeal) to launch the forthcoming gala première of "The Wicked Lady," which will benefit all the hospitals in the county.

This is to take place at the Regent on Friday, December 7.

Powell-Pressburger's New Film

Wendy Hiller, Nancy Price and Roger Livesey in I KNOW WHERE I'M GOING, G.F.D. release

KORDA TO PRODUCE IN NICE

SIR ALEX. KORDA, recently resigned from his position as senior executive of the M-G-M British organisation, is now believed to have completed a deal whereby he will produce pictures in the South of France.

He will work in association with Laudy Lawrence, ex-M-G-M foreign executive. It is believed in London that the two men are forming a new company and intend producing at the Nice Studios.

Early production plans may be subject to alteration as a serious fire is said to have damaged the studios early in the month.

They have also acquired the world rights outside France of "Les Enfants de Paradis," claimed to be an outstanding new French production.

Manager Convicted for Ticket Fraud

A kinema manager, Era, Bordesley Green, Birmingham, who admitted taking £10 from the ticket money by an ingenious method of substituting the tickets, was sentenced to two months' hard labour by the Birmingham magistrates on Wednesday for embezzling the sum of £2 10s. He was Thomas Duff, a native of Eire, living at 65, Hobmoor Road, Small Heath, Birmingham.

He admitted to the police that he had on various occasions substituted an old roll of tickets for the one in use when he relieved the cashier. Takings from this roll he had kept, replacing the original roll before the cashier's return.

Bolton Watch Committee has granted a stage play licence to Arthur Tong for the Hippodrome, Deansgate.

CHILD ACTORS: L.C.C. MAY PROSECUTE

The L.C.C. Education Committee has decided that in appropriate cases, and if the evidence is sufficient, legal proceedings be taken against the holders of licences for the employment of children in entertainments when the condition of the licence, that at least seven days' notice shall be given to the council before the child takes part in the entertainment, is not observed.

The committee has also required that a separate dressing-room and suitable sanitary arrangements be provided for the exclusive use of children taking part in entertainments.

PRESENTATION TO LEWIS

L. Lewis, area supervisor of A.B.C., who has left Manchester to take up a similar post in Newcastle, has been presented with a gold wrist watch, from the managers of the Manchester area of A.B.C.

The presentation was made in the Apollo ballroom, Manchester, by Grant, of the Ritz, Stockport.

Among the speakers, Chris. Hadfield, of the Apollo, who has known Lewis for a number of years, wished him success in his new venture.

As the ceremony was ending a staff foreman from one of the A.B.C. kinemas, followed by 20 other staff members, representative of the A.B.C. staff, came in. This was an unexpected gesture by "other ranks" of A.B.C. in the area.

The foreman presented Lewis with a silver cigarette case.

OPERATOR CALL-UP AT 18 CAUSES THE SHORTAGE

SOUTH & EAST LANCS

"Let Us Train ex-Servicemen" —No Request for Section

A REQUEST that the C.E.A. should extend every facility to enable ex-Servicemen to become efficient kinema projectionists was made at the S. and E. Lancashire branch meeting. The interesting suggestion was made that a proportion of the Sunday opening charity contribution should be earmarked towards the cost of training ex-Servicemen for employment in kinemas. Coun. W. Woolstencroft, J.P., presided.

Training of Projectionists

The CHAIRMAN referred to the shortage of projectionists, particularly second and third projectionists. The difficulty was accentuated by the call-up of trained juniors when they reached the age of 18.

Ald. J. H. STANSFIELD said there was no compensation for these losses of personnel. The Trade might do more than it had done to secure the efficient training of projectionists. Just before the war broke out a scheme was under consideration at the Stockport School of Technology, but following a discussion with the supervisor of the Stockport Juvenile Employment Exchange, it was considered that it was not possible for the college to take on any further commitments. Training classes for operators should be treated regionally, and it was therefore intended to bring the matter before the regional committee as opportunity arose. The principal of the college thought the course should be available to boys within, say, a 15-mile radius of Manchester. Employers should allow their boys to be absent from work for the whole of one day each week for the purpose of training.

Lord Mayor's Suggestion

Ald. Stansfield went on to say that there were only two schools for the training of projectionists—one on Tyneside and the other at Dublin. Operating was a good trade. The pay of a second operator was £4 to £6 per week and a first projectionist £6 to £9.

The Lord Mayor of Manchester had suggested that as exhibitors subscribed a lot of money for charity from Sunday opening, they should allocate some of it towards the cost of training candidates for projection work in kinemas.

The kinema Trade should find as much work as possible for the returning ex-Servicemen. If every kinema would employ five extra men, an extra doorman, an extra car park attendant, etc., exhibitors would be able to absorb 25,000 men. Ald. Stansfield moved:—

Request to C.E.A.

"That this branch requests the national association to extend every facility to enable ex-Servicemen to become kinema projectionists and that we employ to the utmost of our capacity returned ex-Servicemen."

J. MATHER seconded.

Coun. J. C. WHITAKER said he understood that Blackburn had made some provision for the training of projectionists.

H. NEWBOULD pointed out the money from Sunday opening was a charity contribution. He questioned if any of it could be applied for the training of projectionists. In any case, it had to be remembered that as soon as juniors were trained and at the useful age they were claimed for the Army. Ex-Servicemen would not go into projection rooms as learners for £3 10s. a week. The solution of present-day difficulties would be to get second operators reserved.

Reserve Second Projectionists

Ald. Stansfield's resolution was carried.

H. NEWBOULD moved, and W. W. LLOYD seconded, that the C.E.A. be asked to endeavour to secure second operators being reserved.

This was agreed unanimously.

Fire Appliances Problem

IN the course of his review of subjects now receiving the attention of the C.E.A., Coun. W. WOOLSTENCROFT referred to the maintenance of fire-fighting appliances in kinemas. It seemed that although there might be a dual authority for the supervision of fire appliances—the police and the N.F.S.—the police were the overriding authority.

Coun. J. C. WHITAKER thought there should be laid down a standard and approved type of fire extinguisher.

The Secretary (C. LITTLER) said each local fire chief had his own ideas as to which was the best type of extinguisher to instal. Exhibitors would be well advised when in doubt to consult that officer.

Anticipating the Risk

W. H. HAYDN-ELLWOOD said the N.F.S. was concentrating on fire prevention. A fire-prevention school had been set up at Cheadle, near Stockport. When inspectors visited kinemas they did so in an advisory capacity. Fire prevention was a new department of the fire-fighting service.

J. MATHER: Again, we are in the hands of officialdom. Often when there is a change of fire chief there is a change of appliances. Exhibitors did not want to be told what particular appliances they should use, so long as they were quite satisfied as to their efficiency in any emergency.

W. HAYDN-ELLWOOD: If you challenge the N.F.S. man—and you have a perfect right to do so—as to his authority, he will tell you he is working under the authority of the Chief Constable. I think we should act on his recommendations.

Members who used a certain type of extincteur mentioned the arrangements for its inspection and maintenance. In view of the terrific taxation on kinemas, exhibitors should not hesitate to bring all fire-prevention and fire-fighting appliances up to the highest standard.

Managers' Section

IT was reported that no request had been made for a meeting with a view to forming a managers' section.

Film Hire Questionnaire

THE meeting was informed of the attitude of the various branches to the film hire problem.

Mr. MCCRACKEN considered the best procedure would have been for the General Council to have framed a questionnaire which should be answered clause by clause by the branches and collated. It was travelling too fast to express opinions at this stage on the Birmingham resolution.

Mr. NEWBOULD said headquarters wanted branch opinions. In his view, the Birmingham proposals were the best that had been put forward up to the present. General Council would consider all schemes put forward. Their conclusions would be reported back to the branches.

The SECRETARY: If we decide to support the Birmingham resolution our hands will be tied and when our delegates go to General Council they will not be able to support any better alternative scheme.

A. PEEL: The only way to get a proper indication of members' opinions is to get them to state what they think. That is why we suggested a questionnaire which should be sent to all members.

The feeling of the meeting seemed strongly in favour of a questionnaire.

It was decided to hold the annual general meeting of the branch on Friday, January 25, 1946.

He's in the Marines Now

John Garfield and Eleanor Parker in PRIDE OF THE MARINES (Warners)

INDEPENDENT HELPED TO RAISE £2,000

Alfred Lewis, owner of the Palladium, Brighton, loaned his theatre for a show which brought in almost £2,000 towards the building of a new headquarters of a local Youth Club, the Brighton and Hove Maccabi.

"The Fighting Guardsman" and "Toscannini" were shown, while the highlight of the evening came when Tommy Trinder conducted an auction which brought in £1,400.

A PROFESSOR'S VIEW ON SHAKESPEARE

"Shakespeare should be left to the stage: the film can find better material for its presentations which are essentially realistic," is what Prof. Allardyce Nicoll, Professor of English at the University of Birmingham, told Allied and Dominion Service men attending last week's course at the Birmingham University Overseas Club.

So far he felt that on the whole Shakespeare had not been done justice on the films.

Even "Henry V" was in parts disappointing.

"CAESAR" STARTS ON DECEMBER 13

The première of Pascal's "Caesar and Cleopatra" will take place at the Odeon, Marble Arch, on Thursday, December 13, in aid of the Princess Beatrice Hospital.

Queen Mary has consented to be present.

DON'T MAKE CHURCH A NEW KINEMA

—"Make it a Swimming Pool"

Making what he described as "an eleventh hour appeal" against the proposal to convert the Church Street Methodist Church, Littleborough, Lancs, into a kinema, Coun. C. Roberts, at the Littleborough District Council meeting last Wednesday, suggested that the local syndicate which has purchased the premises should offer it to the council rather than turn it into a kinema.

Coun. Roberts said it was the best building in the district and he felt that the council should secure it for conversion into either a public hall, swimming baths, or cultural centre.

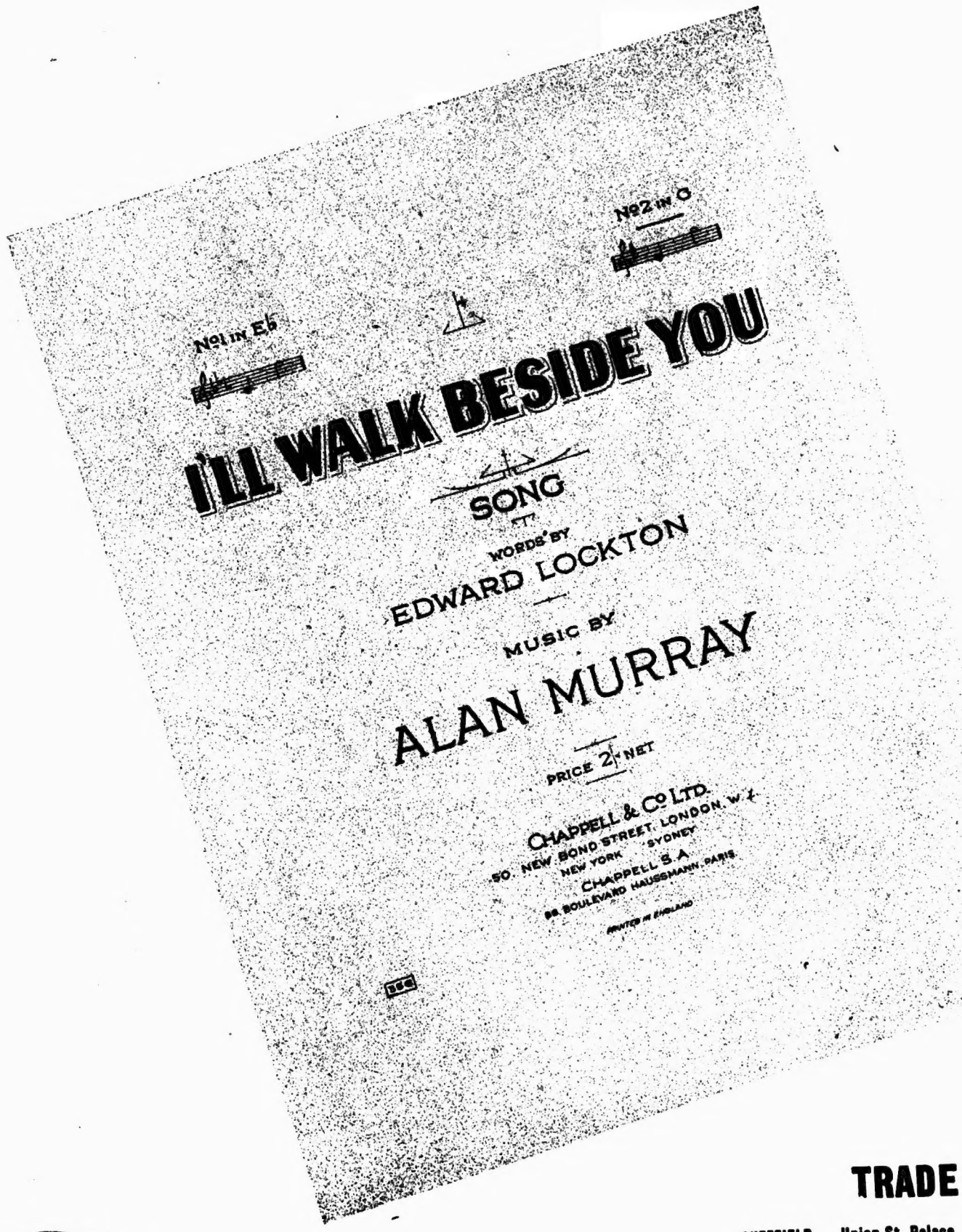
CINEMATURIANS WILL RUN XMAS SOCIAL

The next luncheon meeting of the Manchester Cinematurians will be held on Friday, when Leslie Murray, assistant editor of the Universal News, will address members.

Further activities of the Society include a Christmas social, the second annual dinner and dance early in January, and further guest speakers including Sir Alexander King and Louis Levy, the musical director of G.-B.

BUTCHER'S FILM SERVICE LTD.

have pleasure in again presenting



A Butcher Empire Production

TRADE SHOWS :

SHEFFIELD	Union St. Palace	Fri. Nov. 2 at 10.45 a.m.
CARDIFF	Park Hall Cinema	Fri. Nov. 2 at 11 a.m.
LEEDS	Tower Cinema	Tues. Nov. 6 at 10.45 a.m.
GLASGOW	La Scala	Wed. Nov. 7 at 10.45 a.m.
NEWCASTLE	Esseldo Cinema	Wed. Nov. 7 at 10.30 a.m.
LIVERPOOL	Futurist Theatre	Fri. Nov. 9 at 10.45 a.m.

C—9-12

THE
Rodgers and Hammerstein's
STATE
in Technicolor!

E ABULOUS BUSINESS OF "CONEY ISLAND"!

20th Century-Fox

AIR

Rodgers and Hammerstein's "STATE FAIR" in Technicolor starring DANA ANDREWS · JEANNE CRAIN · DICK HAYMES · VIVIAN BLAINE with Charles Winninger · Fay Bainter · Donald Meek Frank McHugh · Percy Kilbride Henry Morgan Directed by WALTER LANG · Produced by WILLIAM PERLBERG · Music by Richard Rodgers Lyrics by Oscar Hammerstein II · Screen Play by Oscar Hammerstein II · From a Novel by Philip Stong Adapted by Sonya Levien and Paul Green

Next it's Boyer and Bacall

STUDIO FLASH:

Rushing you print Boyer and Bacall in 'CONFIDENTIAL AGENT.' We have burned up headlines often before but this is biggest front-page sensation of all, white-hot with drama plus terrific star values. Clear decks for urgentest release. JACK L. WARNER

Showmen watch for this Trade Show date!

"DON'T COQUETTE WITH THE UNIONS"

N.A.T.K.E. and Wage Agreements: Fire Precautions Discussed

MANCHESTER area N.A.T.K.E. has given notice to the Manchester and Salford exhibitors to terminate a clause in the existing wages agreement and has submitted revised terms for Sunday work.

The action was discussed by the Manchester and Salford Branch at its half-yearly meeting last week, attended by G. H. Scarborough, C.E.A. President, and General Secretary W. R. Fuller. It was pointed out that a formal meeting between the C.E.A. and N.A.T.K.E. had been arranged in London

The question was asked: "Is Tom O'Brien running N.A.T.K.E. —or the Manchester members of the organisation?" T. H. Dawson presided.

The SECRETARY, T. E. Robinson, explained the application made by Mr. Donovan, Manchester district secretary N.A.T.K.E.

One member objected to "coquetting with the unions" and allowing them to "meddle in our affairs." After some further asides W. R. Fuller interposed: "There is no need to discuss this, this afternoon. The only reply should be to ask Mr. Donovan under what authority he puts forward this application. We are dealing with the N.A.T.K.E. in London through Tom O'Brien and his executive committee.

"They have asked us to meet them to discuss a national agreement, to include Sunday opening. Is Tom O'Brien running the N.A.T.K.E. or his Manchester branch with separate negotiations? If Manchester branch is running separate negotiations, we can tell Mr. O'Brien he is wasting his time coming along to us.

The CHAIRMAN: It is perfectly obvious that the only advisable thing to-day is to reject this application. Any discussion here can only cause embarrassment.

The CHAIRMAN said that attempts are being made for the release of projectionists from the Services and from N.A.A.F.I. Arrangements had been made whereby N.A.A.F.I. would report the number of projectionists to be released. That was a valuable step forward.

Warning Against Waste Paper

Referring to the impending release of paper to the kinema Trade, Mr. DAWSON expressed the hope this would not lead to wastage on the pre-war scale, when 48-sheets were plastered about even for the smallest kinemas.

It was in exhibitors' interests not to engage in cut-throat competition. Discretion should be used with hoarding advertising.

Lewis Transferred

THE CHAIRMAN referred with regret to the withdrawal from the committee of L. Lewis, area supervisor, A.B.C., who had been transferred to another area. Mr. Lewis had been a member of the branch from its inception and had given many years of devoted service.

Several members paid tribute to Mr. Lewis and welcomed A. W. Rifkin, his successor, who, at a later stage in the meeting was co-opted to the committee. It was decided to send a message of good wishes and thanks to Mr. Lewis.

N.F.S. and Police Inspected Kinemas

THERE was a long discussion on local conditions governing fire precautions. Both police officers and N.F.S. officers have been inspecting theatres and projection rooms and have given varying directions.

A letter has been sent to the Chief Constable of Manchester asking him to state whether licensees come under the authority of the National Fire Service officer in regard to fire precautions or under the police. A reply is awaited.

Individual cases of difficulty were cited. One exhibitor said licensees were treated like children and were suspected of every form of rascality.

Another exhibitor said that the Ministry of Fuel sent round inspectors with a view to saving electricity. They asked for the light to be lowered; then the police, in the interest of public safety, insisted upon a certain amount of lighting being provided

In one case, said this exhibitor, he refused to carry out the instructions of the Ministry of Fuel inspector because he would not risk any disagreement with the police.

W. R. FULLER

Some police authorities thought there should be more light in the theatres during the performances in case there were couples holding hands. (Laughter.) "In the event of a clash of opinion between the police and the N.F.S., from whom should we take our instructions? That is the question to be answered," said a member.

W. R. FULLER: I think you should be able to get over these difficulties with a little bit of tact.

The CHAIRMAN said that in Manchester relationships between exhibitors and the licensing authority had been business-like, happy and satisfactory, and, so far, no one had come forward to say the position had changed.

Any exhibitor could go to the Manchester town hall, see a high authority to get a decision and go away happy.

It was decided to await the reply of the Chief Constable.

Managers' Section—a Genuine Attempt

PRESIDENT SCARBOROUGH made a statement on the Managers' Section. This, he said, was a genuine attempt to get managers together. The fact that the managers would form a branch of the exhibitors' association was no deterrent. Managers would have the opportunity and the right to put before the proprietors any matter which they thought should have attention.

Some managers might not care to approach the secretary of a C.E.A. branch to call a meeting when the secretary was a director of a kinema company. In such cases it was proposed that he should have a liaison officer to act for him, the secretary being the nominal officer only.

The cost of services rendered by a secretary in forming a local Managers' Section would be met by the branch.

In the event of a dispute or disagreement arising from any claim made by the managers, they would have the right of any trade union to approach the Ministry of Labour.

Mr. MCNIFF: If the managers want a strike, who will pay strike pay? No reply.

W. R. FULLER said if the managers did not ask for a meeting to be called, an alternative would be for the branch secretary to convene the managers, who would appoint their own chairman and convener and a delegate to the national negotiating committee on wages and conditions. There was nothing phoney about this national negotiating committee, which would have constitutional rights they could exercise if they failed to come to an agreement.

One critic had said the Managers' Section was a challenge to the rights of trade unions. That was just nonsense, he said.

After referring to a private conversation which he had had with Sir Walter Citrine (secretary of Trades Union Congress), Mr. Fuller said exhibitors should realise they were living in 1945, and if a number of men wished to group together they had a perfect right to do so.

"If you think there is anything phoney or unworthy or not in the interests of the General Council, I shall be happy to hear what it is," added Mr. Fuller.

The CHAIRMAN said the Manchester branch was willing to carry out G.C. instructions, but felt it was not its function to create a demand for the section. It was not prepared to instruct the secretary to undertake additional work unless there was a request for his services.

"Why should we wet-nurse the managers?" asked E. CHESHIRE. "If the managers want an association of their own, let them have one."

E. FLINT (nominee manager) moved that the secretary convene a meeting of nominee managers to bring a Manchester section into being.

The SECRETARY: I shall be glad to call a meeting.

DENNIS C. WALLS thought someone should put forward the C.E.A. case in opposition to that of the C.M.A. He referred to incidents at two branch meetings.

Mr. FULLER said it was not necessary for the managers' negotiating committee to wait until it was fully representative before approaching the General Council.

Film Hire

THE meeting approved of the decision of the Northern branch on film hire. In other words, it agreed to clauses i-v of the Birmingham resolution, but reserved its attitude in regard to co-operative booking.

Higher Subscriptions

THE PRESIDENT said that one of the things which would give the G.C. a headache would be 16-mm. films. The major renters were now producing 16-mm. film, and if the C.E.A. could not stop it being shown, it must regulate it. A letter had been sent to the K.R.S. asking for a discussion at the level of the J.C.C.

As regards film hire terms, he went on, exhibitors were buying on a sellers' market. Until the supply of films improved, exhibitors must expect a great deal of trouble with the renters. He thought the suggestions from the Birmingham branch, with the exception of that relating to co-operative booking, were very reasonable.

Finally, Mr. Scarborough mentioned that the C.E.A. would be vacating its present offices. The new premises would be more expensive, and members would be asked to pay increased subscriptions to cover the cost.

MANCHESTER

Here Comes Some Fun

Bud Flanagan and Ches Allan as they appear in HERE COMES THE SUN (G.F.D.), the John Baxter production which was made at Ealing

NOT BRANCH DUTY TO CREATE DEMAND FOR SECTION

Bo'ness Kinema Opens

The Pavilion, Grangepans, used now as a Sea Cadets training headquarters, is likely to be reopened as a kinema when it reverts to Louis D. Dickson, who is the owner of the Hippodrome, Bo'ness, at the end of November.

Entertainment facilities in the district have been considerably lessened since the destruction by fire of the Corbiehall kinema some years ago and the reopening of the Pavilion should do much to restore the loss.

Approximately 7,000 Bolton schoolchildren of 10 years and upwards were taken to see the Two Cities' production "Henry V" at the Odeon.

D

They Have Piles of Money

Dennis O'Keefe, Helen Walker and June Havoc in BREWSTER'S MILLIONS (UA.)

BRISTOL

ONE WOMAN WANTE
SIX HALF-PRICE TICKET

Limit Cheap Tickets: Section is Managers' Concern

THE proposed limitation in the issue of half-price tickets to children accompanied by an adult has not received the support which Bristol members of the C.E.A. anticipated. Circuit houses, it was stated, had refused to fall in with the suggestion and the matter was deferred pending its reference to the head offices of the major circuits. It is reported that there is as yet little enthusiasm among West Country managers for the Managers' Section.

The question of making an agreement regarding the number of children to be admitted at half price when accompanied by an adult was again brought up at last week's meeting of the Bristol branch. It had been postponed from the last meeting to get the opinion of the circuits on the matter.

BERT RIEGO said a few days previously a woman had come to his theatre with six children and had asked for half-price tickets for all of them. He had told her that two only could be admitted at half price, the other four would have to pay full price. This, he said, was not an isolated case.

A. B. ATKINSON, who said he was surprised at the attitude of the circuits, pointed out that a number of exhibitors in the city had already made an agreement amongst themselves as to the number of children that should be admitted. It would be a good thing if they could make an agreemen to apply to the whole of Bristol.

It was pointed out that conditions in circuit houses differed somewhat to those existing in other kinemas, also that in the central houses the lowest admission price for a child was one shilling.

Mr. ATKINSON failed to see what the conditions were in circuit houses that did not also apply to other kinemas in the city.

W. PRODGERS said if they had an all "U" programme and advertised it at children's prices he did not think they could legally refuse to admit children.

After some further discussion, it was agreed, on the motion of Mr. ATKINSON, to postpone the matter until the next meeting of Bristol exhibitors, and that meanwhile they should write to the head offices of the major circuits asking if they would agree to a meeting to discuss the question.

Indifferent to the Managers' Section

A REPORT of the General Council business was given by GEORGE REES.

When it was pointed out that very little interest in the C.E.A. Managers' Section was being shown in that part of the country and that no action had been taken to call a meeting, the CHAIRMAN thought that the branch secretary should convene a meeting to ascertain the feeling of the managers on the matter.

A. B. ATKINSON: Have they anything to gain?

The SECRETARY said he had no power to convene a meeting. That had to be done by a manager.

BERT RIEGO thought managers in the area were not really aware of the position. A meeting should be convened and they should try to get all the managers to attend. As a manager, he was prepared to ask for a meeting to be convened.

GEORGE REES said it was up to the managers to say what they wanted—the Managers' Section or the C.M.A.?

Sunday Labour Agreement

S. W. SAVERY, branch secretary, reported that an agreement had been signed with the local officials of N.A.T.K.E. regarding Sunday conditions in certain towns in the area. It was then sent to London for the signature of T. O'Brien, but he had returned it stating that he could not append his signature owing to an amended clause in the agreement; if, however, the Bristol branch of the Union wished to accept the agreement they could do so on their own responsibility.

Mr. SAVERY said the agreement was in most cases already in operation.

A Sub-Standard Newsreel?

GEORGE REES said he recently saw a bill advertising a sub-standard show in a hall in a Somerset village. It gave particulars of a four weeks' programme. The films advertised were mostly well-known feature films in some cases the latest reissues, and in each programme the Pathe Newsreel was included. He was not personally affected by this particular show, but it was in competition with one or two other exhibitors.

These people were going round the small towns and villages in Somerset and giving these shows and were getting away with it. He thought they were a menace to exhibitors.

The SECRETARY said he had received a letter of complaint from a Somerset exhibitor.

The CHAIRMAN doubted if some of the films that had been named, or the Pathe News, could be obtained in 16 mm.

It was decided that the Secretary should get all the information possible and send it on to the General Purposes Committee.

Personal

BEFORE the business of the meeting commenced the CHAIRMAN, Coun. F. G. W. Chamberlain, referred in sympathetic terms to the death of W. Ogden, a former member of the branch, and members stood in silence for a moment.

In extending a welcome to H. Williams, of the Picture House, Clevedon, a new member of the branch, the CHAIRMAN expressed the hope that he would be a regular attendant.

A request from the British Legion for the exhibition of a five-minute film, "Good Neighbours," in Bristol kinemas the week before Poppy Day was granted.

G.P. Procedure

THE question of reports of business transacted by the General Purposes Committee was brought up, and the opinion was expressed that a report of the meetings of that committee should be issued apart from the General Council Report.

It was agreed that the usual applications should be made for Christmas Day opening in Bristol.

Application Granted

An application by F. Tatton, manager, to open the Regal Cinema, Leigh, Lancs, on Sunday, November 4, for an entertainment in aid of the Mayor of Leigh's War Comforts Fund has been granted.

A similar application by Coun. W. Woolstencroft, manager of the Theatre Royal, Leigh, for an entertainment on Sunday, November 11, in aid of the Poppy Fund has also been granted.

PORTSMOUTH

NEWS THEATRES AND TRANSIT ARRANGEMENTS

News Kinemas Resignation: A Premiere for Charity

THE decision of the members of the News and Specialised Theatres Association to withdraw from membership of the C.E.A. was brought to the notice of the Portsmouth and Isle of Wight branch on October 24, when a letter was received from the General Secretary, W. R. Fuller, stating that the proprietors of the Classic, Portsmouth, had resigned of their own accord.

CHARLES CLARKE, who presided, said that apparently they were resigning as a body because when they went to the Board of Trade with their own special problems the Board of Trade refused to negotiate with them as they were members of the C.E.A., which was the body the Board recognised. They all regretted the loss of the Classic, but trusted that the absence of the theatre would not be permanent.

The SECRETARY, A. Daniels, pointed out that the Classic would lose the benefit of the transport arrangements made by the branch, and would have to rely on getting its films by rail.

C. CLARKE: "The contractors carry for us on the strict understanding that they only carry for members of the C.E.A."

The SECRETARY confirmed this.

It was agreed that the attention of the film transport contractors should be drawn to the position.

Films at R.A.F. Station

A COMPLAINT was received from J. A. Sharp, manager of the Regal, Odiham, that the local R.A.F. station was showing films supplied through the Knights of Columbus organisation well in advance of his playing dates.

It was added that the matter had been reported to the C.E.A., which was taking it up with the R.A.F.

The Secretary said he had written to the circuits suggesting that in view of the innumerable applications now being received by exhibitors for charity, publicity, and even collections, all such applications should be referred to the branch for consideration, as it was felt the time had arrived to curtail this form of appeal through kinemas. Support was provided by E. H. LUNDY, G.-B.'s director of theatres. R. H. DEWES (Odeon), and A.B.C.

Several appeals were considered, and recommendations were made as to which should be supported.

Premiere May be Late!

THERE was a disappointment awaiting the branch with regard to their arrangements for a world première of the Michael Powell production, "I Know Where I am Going," at the Odeon, North End, Portsmouth, on Wednesday, November 21, in aid of the Lord Mayor of Portsmouth's charities fund.

It was understood that the date fixed for the matinée would be two days in front of the London performance, but it was reported that the playing date at Leicester Square had now been brought forward a week to November 16.

The position was discussed at some length, and eventually it was decided to scrap the tickets and printing already done, and to issue fresh slides, tickets and posters, advertising the matinée as a provincial première.

"THE C.M.A. IS AT LEAST INDEPENDENT"

Managers' Section Cannot Be a Real Employee Asset

ANY suggestion that there was enthusiasm for the C.E.A. managers' section at last week's inaugural meeting of Northern managers would be a misrepresentation of the trend and atmosphere of the discussions, reports the "Kine." correspondent.

While feeling the the C.E.A. section could not represent managers adequately, since it was an employers' creation, and the employers were judges, jurors, and executioners, without restraint of any court of appeal, sundry sceptical members would not take the responsibility of declining to associate themselves with it as, it was alleged, Leeds managers had done.

The small attendance—16 nominees and three non-nominees of the Northern branch—was explained by the convener, branch secretary Alfred Smith.

Mr. Smith explained that he was only able to send out notices to Association members. No doubt many managers who were not nominees would have been present could he have notified them personally.

Non-nominee Privileges

He pointed out that according to the General Secretary's circular non-nominee managers were at full liberty to attend the meetings and speak, but not to vote until C.E.A. rules had been so amended as to qualify them.

The meeting elected Robert Gilbertson (Royalty, Gosforth) as chairman, and Fred McCulloch, general manager of the Voden Theatres, Ltd., who have kinemas at Horden, Blackhall and Easington, Co. Durham, as convener.

On the Fence

The CHAIRMAN pointed out, however, that in the conditions the attendance did not reflect the probable measure of managerial interest. A great many managers would suppose, in default of an individual notice, that they were not eligible to attend. There would be the usual element which "sat on the fence" until events showed which was the best side on which to drop off.

When these indecisive gentlemen see that the section is in being and is capable of doing something to improve their position they will attend readily enough," said Mr. GILBERTSON.

"In any event, it will function," he added, "the meeting should understand that the section is actually formed—imposed on us, if you care to look at it that way—and that it will function as a negotiating body even if it has no more than a half-dozen active members."

"Whatever may be said against the C.M.A.," said one, "it is independent and it could, and I believe would, carry serious issues to a wages tribunal. But here, if the employers say 'no,' there is none to whom we can appeal. I feel that the thing cannot work."

R. C. S. WILMOT (Odeon) thought that their approach should not be taken as implying that an attempt to make the C.E.A. scheme work must mean the sabotage of the C.M.A. "Let us rather," he urged, "regard this as yet another channel along which our individual views can be carried collectively to the proprietors."

Professional Association Better?

Another manager urged that the only sensible course was to give the section a fair trial.

Mr. GILBERTSON agreed.

Let us face the facts, he said. Managers are never likely to be in a position to take strike action. Is it wise, then, to insist on a trade union status? A professional association is likely to serve us better.

WILLIAM CARR, intimating that he had not joined in the discussion because his position was somewhat delicate—being that of director-manager—was satisfied that the Section promised the easiest and most pleasant path to the improvements in status which managers rightly desired.

The next meeting is to be held on November 27, when discussion of policy and programme should be inaugurated.

WAR FILMS ARE UPSETTING THE EIRE BOOKING SYSTEM

Eire renters and exhibitors at the moment find themselves in a minor chaos. The trouble started in June when the Eire Government ban on war films was lifted.

Most first-run halls in Dublin were booked until October with current shows, and everything was going well until the war films, which had been forbidden during the actual war, suddenly flooded the country.

Eire's kinema world within a few days after the ban had been lifted, was replacing current runs with war films.

This move upset original bookings, which have since been held up. In the meantime the regular monthly supplies of film are flowing into distributors' stockrooms. It is that now halls in the city are booked up to as far ahead as October, 1947, and in the suburbs and provinces to an even later date.

Renters are in a quandary, realising that something will have to be done about war films, only 25 per cent. of which have as yet been screened, and it is reckoned by some film people that films usually booked for first-run house will have to be rented to less exclusive halls in order to work off the surplus.

It is also realised that public demand for war films, at any rate in Dublin, if not in the provinces, has waned, and it looks as if a few of the "fighting films" will never see the inside of an Irish kinema.

Further, it is felt that the public, never so film-conscious as now, will be annoyed when "dated pictures" long forgotten in England, make their appearance on Irish screens several years late!

NORTHERN

MacMurray as a Cowboy

Fred MacMurray in a scene from 20th Century-Fox's SMOKY

EXHIBITOR "X" CAMPAIGNS FOR AN INSTITUTE OF MANAGERS

"The C.E.A. Section and C.M.A. Should be Merged"

A LEADING exhibitor, a member of the Northern branch of the C.E.A., who insists in remaining anonymous, is planning to set up an Institution of Cinema Managers. He claims that the C.E.A. managers' section cannot work successfully, that it will eventually neutralise the influence of C.M.A., and that some independent organisation is needed without the prejudice against trade union status.

Managers will soon be receiving a circular letter of nearly two thousand words.

In it Exhibitor X makes these important suggestions:

C.E.A.—C.M.A. Duty

The C.E.A. should withdraw its managers' section and the C.M.A. should dissolve, no prejudice being shown to any C.M.A. officer or member. Managers should then meet to set up the Institute of Cinema Managers.

The Objects

The objects of the Institute should be to regulate wages and conditions, concluding agreements with the C.E.A.

Such an Institute should set out to improve the standard of ability of managers, making use of the services of lawyers, engineers, publicity and lighting experts in this respect.

The Constitution

The C.E.A. and the C.M.A. should contribute financially towards setting up the Institute.

Constitution should be similar to that of the C.E.A. with a full-time paid national secretary-organiser.

No manager with less than one year's experience should be allowed to become a full member. Trainees and assistants with less than twelve months' experience should be made associate members, *and only made full members when they have passed a standard ability test.*

Subscription should be two guineas a year, one guinea for trainees and assistant managers.

Exhibitor X comments: "*These suggestions are made for a basis of discussion, but if most of them were accepted, kinema managers could have an institute to which all would aspire to become members. The profession would be improved to the benefit of employers and managers alike.*"

DUDLEY S.O.

C.E.A. Protest Ignored

At Dudley Watch Committee the town clerk read a letter from the C.E.A. protesting against the council's proposal to increase the amount to be deducted from the profits in respect of Sunday opening, and requesting that the matter be reconsidered.

The Committee, however, adhered to its original decision in this matter.

Sedgeley Move

At Sedgeley U.D.C. General Purposes Committee the clerk summitted a letter from Cinema Accessories, Ltd., on behalf of Clifton Sedgeley Picture House and the Alexandra with regard to Sunday opening.

It was decided to ask the Council to take the necessary steps for the opening of kinemas on Sundays.

"Up in Arms," Man is Down!

Danny Kaye and Virginia Mayo as they appear in RKO-Radio's WONDER MAN

LEEDS

"WE MUST HAVE CONCRETE FILM HIRE SETTLEMENT

State May Have to Arbitrate Rentals: Section Rejected

THE fear was expressed by C. P. Metcalfe at the last meeting of the Leeds C.E.A. that unless the problem of film hire could be satisfactorily resolved little could be done and that it might ultimately be necessary for the Government to step in, as the Australian Government had done, to fix rentals. C. H. Whincup, the chairman, presided.

The question of film hire, which was going to be tabled for the next C.E.A. general council meeting, was raised by DENNIS WALLS

He suggested that the joint C.E.A. and K.R.S. committee had been very dilatory in not bringing the matter up before now.

MR. METCALFE declared that every effort should be made to get something concrete done about film hire, and he said that he and others would ventilate the matter fully at the General Council.

Managers Reject Section

Mr. HYLTON, the secretary, presented the official report of the meeting of the managers' section.

C. P. METCALFE

After he had opened the meeting and read the correspondence from Mr. Fuller he left. He was later informed that the following resolution had been passed: "That this representative meeting of kinema managers' nominees reject entirely the proposed section of kinema managers."

W. CLEMENSON asked for the names of the people present at the meeting, but the chairman decided against this.

H. MASTERMAN gave a report of the meeting, and C. P. METCALFE suggested that the whole matter should be left until the secretary was asked to call another meeting.

H. HOPKINS

solved to pass the matter to the joint committee to take the necessary action.

Mr. HOPKINS was appointed branch representative of the Association on the Leeds Society for the Prevention of Accidents, in succession to Tom Rush, and C. H. Whincup was elected branch representative to the Leeds Incorporated Chamber of Commerce and the Leeds District Chamber of Trade.

Operator Shortage

ARISING out of the minutes of the General Council meeting, Mr. METCALFE stressed the difficulty of obtaining second operators, in view of their call-up at 18, and suggested that some approach should be made to see if their call-up could be withheld unless the Ministry of Labour could replace them.

During the long discussion on the high wages paid by E.N.S.A. and to second operators in civilian employment in the occupied countries was referred to.

It was stated that as much as £7 a week was being paid for this class of labour. Mr. METCALFE suggested that if a public inquiry into E.N.S.A. were made the C.E.A. ought to be represented at the inquiry to state the case about high wages.

Mr. WALLS suggested that Mr. Whincup should contact the chairman of the Sussex branch to discuss the training arrangements which that branch had with the Ministry of Labour in their district.

Newsreel Cross-overs and Raw Stock

MR. HOPKINS reported that the General Council had stated that it was possible that the present newsreel arrangements for cross-overs might continue for two or three years longer.

Mr. METCALFE suggested that perhaps very little film stock was being saved.

It was agreed that this matter should be brought up at the next Council meeting particularly.

PARLIAMENT DISCUSSES FILMS

WAR OFFICE SAYS THANKS

THE Trade has shown every consideration for the film needs of the troops, declared Jack Lawson, Secretary of State for War.

He was replying in the House of Commons to a question by J. W. Maitland, who asked whether the two mile restriction would be abolished or applied with greater discretion and elasticity.

Mr. Maitland referred to the arrangements that no kinematograph entertainments might be provided for men in Army camps if there was a commercial kinema within two miles. He pointed out that this restriction was applied to camps where there was only a small kinema within the two mile radius which could not provide adequate accommodation for the ment.

Mr. Lawson said that the present agreement with the Trade concerned was that in the United Kingdom the Army would not exhibit films less than 12 months old within two miles of a commercial kinema which could provide adequate accommodation for the troops in the area.

There was no restriction on exhibitions abroad and no restrictions in the United Kingdom, in the use of films over 12 months old. Cases where the accommodation in local commercial kinemas was inadequate were considered on their merits.

In every case which had been dealt with under this procedure the Trade had agreed to meet the requirements of the military authorities.

S.O. Contribution

The sum of £2,025 has been raised as the result of Sunday opening of kinemas in Leicester ending June 30. Heading the list is £200 for the Birmingham and Midlands C.T.B.F.

Improve Films for the Colonies

SIR THOMAS MOORE has asked the Secretary of State for the Colonies in the House of Commons if he would state the post-war policy of his department in regard to the provision, distribution and exhibition of British films in the Colonies, especially those designed to give information in the British way of life.

George Hall said that present arrangements for the supply of films to the Colonies included films made by the Colonial Film Unit of the Ministry of Information, British Council documentary films and a special newsreel sent weekly by air to Colonial territories.

Those films included a substantial proportion of material illustrating the British way of life. It was his intention to expand these arrangements.

Colonial Demand

Sir T. Moore: While thanking the Minister for his very informative and very satisfactory reply, is he aware that there is a growing and very natural demand among the Colonial peoples to learn more of this great and victorious people of Britain, and will he consult the British film Industry as to what means they can produce, not alone the British Council, by which this information can be given to the Colonies?

Mr. Hall: I am quite prepared to meet my hon. friend and discuss the matter with him.

J. Reeves: In view of the nature can the Minister not make arrangements for members of the House to see these films from time to time.

Mr. Hall: I will certainly consider that.

"Why Have News Kinemas Resigned?"

THE SECRETARY read correspondence which he had received, amongst which was a letter from the General Secretary informing him that the Tatler News Theatre, Boar Lane, Leeds, and the News Theatre, Wellington Street, Leeds, had been deleted from the roll of membership for the reason "Proprietors have resigned of their own accord."

Mr. WALLS asked if any information could be obtained as to why the two theatres had left the Association, but no one could tell him anything.

C.T.B.F. Secretary to Visit Leeds

A LETTER was read from Mr. Vivash, the secretary of the C.T.B.F., suggesting that he should pay a visit to the next monthly meeting to discuss the present activities of the fund.

It was, however, suggested that the joint committee of the C.E.A. and K.R.S. could arrange a much more representative gathering of renters and exhibitors.

On the proposition of H. Hopkins, seconded by W. Clemenson, it was re-

BIRKENHEAD S.O. RESTRICTION

The renewal of the Sunday opening licences at Birkenhead was granted subject to the insertion of a clause that no person under the age of 16 shall be admitted unless accompanied by a parent or guardian responsible for such young persons' conduct in the kinema.

An Egyptian exhibitor—Terry Christou, of the Cinema Royal, Alexandria, has cabled E. T. Carr, expressing admiration for J. Arthur Rank's "untiring efforts for the British film Industry."

four!

TRADE SHOW
STUDIO ONE
15th NOV.
10.30 a.m.

The Wicked Lady

NOEL COWARD CINEGUILD'S
BRIEF ENCOUNTER

TRADE SHOW
STUDIO ONE
13th NOV.
10.30 a.m.

TRADE SHOW
STUDIO ONE
20th NOV.
10.30 a.m.

INDIVIDUAL PICTURES
THE RAKE'S PROGRESS

TRADE SHOW
STUDIO ONE
22nd NOV.
10.30 a.m.

from Eagle-Lion

Ministry of Info

P ENTS

ARMY FILM & PHOTOG HIC

FIRST OFFICIAL FILM
OF THE BURMA CAMPAIGN

BURMA

YOU can make sure they are not the "FO

Information

ENTS

IC UNIT PRODUCTION

ILTORY

PRODUCED BY

LT. COL. DAVID MACDONALD

DIRECTED BY

CAPT. ROY BOULTING

(The Men who made "DESERT VICTORY")

DISTRIBUTED BY

COLUMBIA PICTURES

COLUMBIA PICTURES

"FORGOTTEN ARMY"— SHOW THIS FILM!

Starring :— JAMES MASON · MARGARET LOCKWOOD
PATRICIA ROC *with* GRIFFITH JONES

From the novel – The Life and Death of the WICKED LADY SKELTON
By MAGDALEN KING-HALL

Executive Producer — MAURICE OSTRER
Produced by — R. J. MINNEY *Directed by* — LESLIE ARLISS

A Gainsborough Picture

EAGLE-LION

GOLDWYN'S NEW COMEDY

Danny Kaye and Virginia Mayo in THE WONDER MAN (RKO)

CINE.-TELEVISION SHOWS RISE IN PROFIT

Profits of Cinema Television Ltd., rose just over £8,000 to £50,372 for the year to April last.

But no dividends are yet to be paid on this Gaumont-British subsidiary, which amalgamated with Bush Radio last July.

Profits in recent years have come from war contracts which have now been terminated. Development of commercial television is now being pursued.

The balance sheet shows satisfactory liquid cash position, but goodwill totals £368,199 out of total assets of £685,394.

Alterations Planned

Morecambe Corporation has passed plans submitted by Empire Theatres, Ltd., for alterations, Marine Road.

The Autumn Budget Cut in E.P.T. Causes Sharp Rise in Prices

ODEON TO 44/6: G.-B. UP 1/3

By Our City Editor

THE kinema share market responded smartly to the Budget taxation proposals.

As I indicated in a recent special article, the leading groups in the industry are heavy taxpayers, both of E.P.T. and Income Tax.

There was naturally some disappointment that the Chancellor did not see his way to reduce Entertainments Tax, but as the industry is not likely to be greatly affected by the transition period, it should reap more direct benefit from the 40 per cent. E.P.T. cut than many other industries which may have to accept lower profits for the next year or so.

The outstanding rise was secured by Odeon which, on balance, are 4s. 6d. up at 44s. 6d. after having touched 46s. 3d. Gaumont 10s. ordinary have put on 1s. 3d. at 22s. 6d., and the 5s. "A" ordinary 1s. 1½d. at 11s. 7½d. A.B.P.C. 5s. ordinary have gained 1s. 7½d. at 22s. 6d.

Other notable rises were secured by African Theatres, up 4s. at 85s., A.P.P.H. up 1s. 9d. at 30s., Moss Empires up 1s. 9d. at 41s. 9d., P.C.T. 7½ per cent. "B" pref. up 1s. 1½d. at 31s. 9d., Stoll Theatre Corporation up 1s. 3d. at 19s. 6d. in anticipation of a final dividend of 5 per cent. this month compared with nothing a year ago, and Twentieth Century 6 per cent. pref. up 1s. at 9s. 3d.

On the record dividend of 7½ per cent., Capital and Provincial News Theatres 5s. shares put on 9d. at 6s. 3d.

PHILCO OPTIMISM

An optimistic view of the future is taken by L. V. Bennett, chairman of Philco Radio and Television Corporation of Gt. Britain.

He stresses that the company has emerged from the war well equipped and staffed.

At the annual meeting shareholders will be asked to sanction an increase in the company's borrowing powers to £1,000,000.

G.-B. RECORD?

No speech—no questions—only the formal business of the re-election of directors and auditors, and confirmation of the record dividend of 7½ per cent.

The annual meeting of Gaumont-British Picture Corporation was thus over in 4½ minutes on Monday last.

I believe this is a record, writes the KINE. City Editor.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	85/-	+ 4/-
Assoc.Brit.Pic.Corp.5/-Ord.	22/6	+ 1/7½
" 6% Pref.	28/6	— -/1½
" 4½% Debs. ..	£107½	+15/-
A.P.P.H. Ord.	30/-	+ 1/9
Brit. & Dom. Films (12/-)	21/7½	—
Brit. Lion 7½% Pref. 10/-	12/9	—
Capital Prov. News 5/- ..	6/3	+ -/9
Cine. Television B. Ord.	4/4½	—
Dufay-Chromex 5/- Ord.	4/1½	+ -/3
Gaumont-British Ord. 10/-	22/6	+ 1/3
" "A" Ord. (5/-) ..	11/7½	+ 1/1½
" 5½% 1st Pref. ..	24/6	+ -/4½
" 4½% Debs.	£103½	—10/-
General The. Prefd. (6/8)	12/6	—
" 6½% 1st Mort. Deb.	£105	— £1
Kinemas (5/-) Ord. ..	9/7½	+ -/3
Mde. Tussaud 1/- Def. ..	3/6	+ -/3
" £1 Prefd. Ord. ..	24/-	— -/3
Moss Empires £1 Ord. ..	41/9	+ 1/9
" £1 Cum. Pref. ..	23/4½	—
Odeon 5/- Ord.	44/6	+ 4/6
" 6% Pref.	26/6	— -/3
" 5% Debs.	£105½	—10/-
P.C.T. 10% Cum. Pref. ..	38/-	+ -/3
" 7½% "A" Pref. ..	31/-	—
" 7½% "B" Pref. ..	31/9	+ 1/1½
" Const. 7% Pref. ..	29/9	—
Scophony (5/-)	5/3	—
Sound City (Films) 6% Pref.	15/6	+ -/3
Stoll Th. Corp.	19/6	+ 1/3
Twentieth Cent. Ord. (5/-)	4/-	—
" 6% Pref. (10/-) ..	9/3	+ 1/-
Union Cinemas 1st Pref.	21/9	— -/6
" 2nd Pref.	21/6	—

£1 shares unless otherwise stated.

NEW EAGLE-LION REPRESENTATIVE

R. S. Bromhead, who has recently been appointed head of Eagle-Lion's world export organisation

DOBIE JOINS EAGLE-LION

D. C. Dobie, formerly general sales manager and director of First National, has been appointed Eagle-Lion's Scandinavian representative.

Dobie joined ENSA early in 1940 and was in France arranging film exchanges of 16-mm. and standard for Forces in that country.

In September of that year he went to Iceland, and in March, 1943, he went to the Middle East.

After service in the last war, Dobie joined Pathé-Frères Cinemas in 1920, in Manchester, went to Paramount in 1924, back to Pathé in 1925 until 1928, when he joined First National in Liverpool.

Subsequently he came to London as general sales manager in 1930, and joined the board in 1935. He was in New York and Hollywood in 1938 until First National's merger with Warner Brothers.

Exclusive Group

Exclusive Films is putting on the market a number of useful pictures.

They include "Breach of Promise," with Clive Brook, "Peke's Sold a Pup," and "Your Face is Your Fortune," which all count for British quota. There are several other films, "His Lordship Goes to Press," "His Lordship Regrets," "Weddings Are Wonderful," two new American films, "River of Death" and "Golden Ghost," and a few short pictures.

Key Films, which works in connection with Exclusive, is putting out "Under the Red Robe" with Conrad Veidt, and a pictorial about the Royal Canadian Navy, "Up Spirits No. 1."

Wood Green Corporation has declined an offer from Mobile Cinema Services to help in the distribution and exhibition of a film for the Council.

New Companies, Mortgages and Satisfactions

NEW PRIVATE COMPANIES

Eros Productions.—Registered October . Capital, £1,000 in 1,000 shares of £1. romoters of plays, films. The first directors are John D. Markwick-Stevens property dealer), Paul F. Clay (theatrical producer) and A. Laurence hillips, all of 29, Whitcombe Street, .C.2. Registered office: 29, Whitcombe reet, W.C.2.

James Lavall and Leslie Julian Jones. Registered October 20. Capital, £1,000 1,000 shares of £1 each. Theatre, inema proprietors. The directors are ames Lavall, 41, St. James' Place, W.1, theatrical producer; Leslie J. nes, 2, Portman Mansions, W.1, comoser. Secretary: R. W. Francis. Solici: Peter W. Jones. Registered office: ccadilly House, Piccadilly, W.1.

Artistes Publicity.—Registered October Capital, £100 in 100 shares of £1 each. Publicity specialists. The subscribers (each with one share) are M. Ferrie, 44, Parkhurst Court, N.7, musician; Denis Preston, 402, Grenville House, Dolphin Square, S.W.1, journalist. The first directors are to be appointed by the subscribers. Secretary: Michael Nelson. Registered office: 76, New Cavendish Street, W.1.

MORTGAGES AND CHARGES

Rio Cinema (Nottingham), Ltd., Corridor Chambers, Market Place, Leicester.—Debenture dated October 6, 1945, to secure £10,000, excluding the amount owing to the company on loan account by Waldo Entertainments, Ltd. Holders: Barclays Bank, Ltd. (The debenture dated February 15, 1944, is postponed to this debenture.)

SATISFACTIONS

Wests Pavilion, Ltd., Free Press Chambers, Pontypool.—Satisfaction in full on October 6, 1945, of (a) mortgage dated June 24, 1931, and (b) further charges dated October 4, 1932, and registered June 29, 1931, and October 10, 1932, securing £6,500 and £1,500 respectively.

Regal (Purley), Ltd., Somerset House, Temple Street, Birmingham.—Satisfaction in full on September 29, 1945, of mortgage dated October 12, 1934, and registered on or about October 12, 1934.

Rio Cinema (Nottingham), Ltd., Corridor Chambers, Market Place, Leicester. — Satisfaction in full on October 6, 1945, of (a) debenture dated November 4, 1939, and registered November 15, 1939, and (b) of series of debentures authorised November 4, 1939, and registered November 24, 1939.

Laboratory Holdings, Ltd., Denham, nr. Uxbridge.—Satisfaction in full on January 16, 1945, of series of debentures authorised April 27, and January 10, 1939, and registered June 16, 1939, securing £11,200. (Notice filed October 12, 1945.)

Harefield Investment Trust, Ltd., Denham, nr. Uxbridge, Middlesex.—Satisfaction to the extent of £35,000 on January 17, 1936, and registered July 23, 1936.

"That Night With You"

Louise Allbritton, in a scene from Universal's THAT NIGHT WITH YOU, Trade shown by G.F.D. to-day

Sheffield Postpones its Decision

SHEFFIELD and district managers, after a long discussion, have decided to postpone their decision on joining a managers' section of the C.E.A. until more information is forthcoming, and until all managers, whether nominees or not, can become members.

This was decided at a meeting convened by Arnold R. Favell, secretary of the C.E.A. branch, following the last branch meeting. F. Williamson presided.

A manager asked if the question of salaries arose, and the negotiating body of the C.E.A. said "No," would further action be taken? Mr. FAVELL said there would be provision for an umpire, and, in the case of a deadlock, they could go to the Board of Trade for arbitration.

C.M.A. Discussed

There was a discussion on the C.M.A., and why it had not been fully recognised by the C.E.A. Mr. WILLIAMSON said there had never been any real unity among managers, and until a definite lead was given there never would be. A lead came now from two different camps.

FRANK BRADLEY said the time was here when anybody could become a manager regardless of experience. He thought it would be a good thing if they could form an association and become a registered set of men.

The CHAIRMAN said that his general manager, Dennis C. Walls, thought that it should not be formed so much into a trade union, but into a professional society whereby committees could be set

Continued in next column

LONDON MANAGERS HOLD THEIR FIRST MEETING

Independents Will Be Invited On the Next Occasion

EIGHTY London circuit managers formed the second meeting to be held by one of the newly set up C.E.A. Managers' Sections. The KINE. reported the first meeting of one of the sections (the Portsmouth branch) in last week's issue.

The managers, members of the London and Home Counties branch, met on Wednesday and unanimously decided that a circular letter should be forwarded to independent managers in the area, inviting them to be present at the next meeting of the section.

One manager moved an amendment that in order to maintain dignity in the section, assistant and relief managers should be excluded from membership. His amendment was defeated.

Arthur Taylor, secretary, opposing the amendment, said that such an idea was not democratic. In his opinion, when considering a national agreement on any matter all grades of managers would have to be represented. Members should remember that every manager has to be a raw recruit at one time or another.

Committee Elected

R. H. Ainsworth (Gaumont, Haymarket) was elected chairman, and S. L. F. Clare was made convener, both offices *pro tem.*

Members agreed that a committee should be set up, representative of all the circuits and, in particular,

Continued from previous column

up in each area or in each branch for power to examine and admit or reject proposed members.

There would eventually be a national standard of efficiency before any person would be allowed to become a member.

The CHAIRMAN said he did not agree with Mr. Bradley that they were a body of professional men, but degrees of membership could perhaps be arranged. This, for the younger members in particular, would be a big asset when changing their employment.

A manager said that before the war there were many men managing for £4 a week, which was a disgrace. Another opinion was that these men were quite satisfied to work under the eyes of a director. An association was wanted whereby these men could be kept out.

The CHAIRMAN said they would all agree that at the present time managers had no status.

Arthur J. Ollerenshaw was elected to convene the next meeting.

Said He Was a Cameraman

The American airborne soldier, Sergt. Chas F. Noonan, who claimed to be a Paramount cameraman, and that he was visiting Ireland for the purpose of taking pictures to be shown to U.S. troops in France, was at Cork last week sentenced to twelve months with hard labour for obtaining £250 by means of a worthless cheque from a bank cashier.

Danny Kaye's Latest

Danny Kaye as he appears in RKO-Radio's THE WONDER MAN

PORTSMOUTH IS WORRIED ABOUT NEWSREELS

MEMBERS of the Portsmouth branch of the C.E.A. have been discussing the problem of newsreels. The subject was raised by F. B. B. Blake, who said it was deplorable to see how they were being used for that purpose, particularly for boosting foreigners. He referred to incidents in which Miss Ellen Wilkinson was pictured among German children, and said he thought a protest should be made against the use of the newsreels in this manner.

W. ELLIOTT added that half a recent newsreel was taken up with a meeting at the Albert Hall, with politicians stepping before the microphone to make speeches. It was not news at all but was absolutely boring.

V. BADMAN suggested that a watch should be kept on the newsreels during the month, and that the matter should then be discussed again at the next meeting, with details of any items to which objection was taken.

This idea was approved.

Admiralty Quits the Queen's, Portsea

IT was reported that the Admiralty had now given up the Queen's, Portsea, and that the theatre would be opening again shortly.

Owing to illness, the Chairman, A. Levison, was unable to attend the meeting and the Secretary was instructed to send him a letter of sympathy.

N. Staffs Proposals are Supported

ARISING out of the General Council report, consideration was given to the film hire resolutions submitted from other parts of the country.

It was decided to support the North Staffs proposals that there should be sliding scales of percentage bookings, that subsequent runs should be sold at lower percentages than first runs, that all bookings over 40 per cent. should include full programmes, and that every attempt should be made to revive small exhibitors terms.

It was agreed that to these should be added the Birmingham and Midlands proposal that co-operative bookings should be allowed.

B.B.C. Broadcast

CHARLES CLARKE drew attention to the proposed broadcast of the Command variety performance on November 5, and said he thought the B.B.C. had been very unreasonable in turning down the suggestion that they should make a recording of the performance and broadcast it at 10 p.m. The matter was one affecting the whole of the country and the whole of the entertainment industry would suffer, particularly the poorer theatres. Reference was made to the formation of the managers' section, and Mr. CLARKE said he was pleased to say that Portsmouth had the distinction of being the first branch in the country to form its separate section.

It was reported that W. MOFFAT had been elected as the first chairman of the new section, with P. REED as vice-chairman, and A. C. SALTER as convener. P. MILSOM had been appointed as representative on the National Negotiating Committee.

Ealing Production Title Challenged

COSTS OF APPLICATION FOR DEFENDANTS

Ealing Studios points out an important error in the report of the Chancery Division hearing of the application by the late Lady Eleanor Smith for an injunction to restrain the use as a film title of "Lovers Meeting."

Mr. Justice Romer, in announcing his decision that no case had been made out for interlocutory relief, stated that the defendants would have the costs of that application and not, as pointed out, that "the defendants would bear the costs of the application.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Africa Speaks (Renown)—American.	50 min. (U)	——	African travelogue first reviewed in Kine. issue of January 22, 1931, and again in February, 1935.	Revival mainly for small halls.
*Banana Ridge (Pathe)—British.	85 min. (A)	Alfred Drayton, Robertson Hare, Isobel Jeans.	Broad, British farcical comedy adapted from the stage success. Originally reviewed in Kine. January 22, 1942.	Capital comedy reissue for the masses.
*Burma Victory (Columbia)—British.	61 min. (A)	Lord Louis Mountbatten, General Stillwell, General Wingate.	Magnificent M. of I. documentary, presenting an immensely showmanlike account of the successful campaign. Editing, commentary and music excellent.	Outstanding documentary.
Enter Arsene Lupin (General F.D.-Universal)—American.	72 min. (A)	Charles Korvin, Ella Raines, J. Carroll Naish.	Cheery comedy crime melodrama based on Maurice Leblanc's popular character. Atmosphere more colourful than convincing, but characterisation good and treatment showmanlike.	Good general booking.
Hold that Blonde (Paramount)—American.	76 min. (A)	Eddie Bracken, Veronica Lake, Albert Dekker.	Knockabout comedy illustrating the crazy adventures of a dizzy young kleptomaniac. Gags good, star in tip-top form.	Cast-iron laughter-maker for the crowd.
*I Know Where I'm Going (General F.D.)—British.	91 min. (U)	Wendy Hiller, Roger Livesey, Pamela Brown.	Picturesque, magnificently photographed romantic drama laid in the Hebrides. Plot sound, characterisation good, but treatment a trifle arty.	Unusual story documentary—a highbrow Highland-reel.
Johnny Angel (RKO-Radio)—American.	79 min. (A)	George Raft, Claire Trevor, Signe Hasso.	Full-blooded but loosely built "thick-ear." Development involved, but characterisation good and fights realistic.	Average programmer.
*Lorna Doone (Renown)—British.	89 min. (A)	Victoria Hopper, John Loder, Margaret Lockwood.	Picturesque though somewhat stagey version of popular novel. First reviewed in Kine. of December 27, 1934.	Moderate title booking, mainly for family halls.
*Missing Million, The (Renown)—British.	84 min. (A)	John Stuart, Linden Travers, John Warwick.	Exciting Edgar Wallace thriller reissue. Originally reviewed in Kine. of March 26, 1942.	Good popular booking.
Pillow to Post (Warner)—American.	92 min. (A)	Ida Lupino, Sydney Greenstreet, William Prince.	Bright, topical and competently acted romantic comedy, agreeably spiced with sex. Acting slick, direction resourceful and staging good.	First-rate light booking.
*Sweethearts Forever (Renown)—British.	35 min. (U)	Carl Carlisle, Rosaline Melville, Frank King and Orchestra.	Amateurish British non-stop screen revue. Promising talent handicapped by indifferent material and script.	Very moderate quota fill up.
†Thrill of a Romance (M-G-M)—American.	104 min. (A)	Esther Williams, Van Johnson, Lauritz Melchior.	Gay, light-hearted musical extravaganza in Technicolor. Story slight, but singing superb and embellishments bright.	Capital light booking.
Two Years Before the Mast (Paramount)—American.	98 min. (A)	Alan Ladd, Brian Donlevy, William Bendix.	Spectacular period melodrama of grim experiences of crew under ruthless captain. Lack of light relief offset by big star values and admirable title.	Very good star and title booking.
*Warn London (Renown)—British.	68 min. (A)	Edmund Gwenn, John Loder, Leonora Corbett.	Mystery thriller first reviewed Kine., May-17, 1934. Ingenious story with acting and staging good.	Sound general booking.
Wide Open Faces (New Realm)—American.	66 min. (U)	Joe E. Brown, Jane Wyman, Alison Skipworth.	Gangster burlesque with great gags and teamwork. Originally reviewed in Kine. March 31, 1938.	Good general booking with star values. Cast-iron for the family.

* A British Picture. † In Technicolor.

REVIEWS FOR SHOWMEN

Two Years Before the Mast

Paramount. American (A). Directed by John Farrow. Featuring Alan Ladd, Brian Donlevy and William Bendix. 8,810 feet. Release not fixed.

PERIOD melodrama of the sea, adapted from the novel by Richard Henry Dana, Jun., the publication of which resulted in a better deal for merchant seamen and the passing of an act protecting their rights. Based on the author's personal experiences, the story is one of grim hardship in a voyage round the Horn; the film tells of the sufferings of the men under a ruthless captain, of mutiny and the men's vindication before Congress. Light relief is conspicuous by its absence, and feminine appeal is slight. Big star values and an intriguing title are, however, important assets and these should prove its success at the popular box-office.

Story.—The brig *Pilgrim*, under Captain Thompson, a cashiered naval officer, puts into Boston after a second journey round the Horn. Thompson, a disciplinarian and a speed fanatic, orders his first mate, Amazeen, to find a fresh crew for the return journey. The press gang gets to work and among the forced crew is Charles Stewart, profligate son of the ship's owner. At sea, floggings are the order of the day for insubordination and Stewart takes his medicine when stealing the mate's dinner for a small stowaway. Thompson's determination to make record time and his refusal to put ashore for fresh supplies results in an outbreak of scurvy, unrest and murder. When land is sighted and Thompson still refuses to make shore, Stewart takes matters into his own hands, threatens Thompson and is put in irons. The ship anchors; arrangements are made for Stewart's trial, but the crew mutinies and Thompson is killed. The men take the ship back to Boston. With the publication of the novel the men are vindicated and improved conditions for seamen assured for the future.

Acting.—Acting honours are equally shared by Alan Ladd as Stewart, Brian Donlevy as Dana, Albert Dekker and Luis Van Rooten as deck hands, and in particular, Howard da Silva, as the martinet of a captain, Thompson, and William Bendix as first mate. Esther Fernandez, as a Spanish passenger, makes a few brief appearances in the slight romantic interest.

Production.—This is a good story, the intentions of the writer are highly commendable, but the rather harrowing recital of men's suffering is not necessarily everyone's idea of entertainment. Period atmosphere and settings are first rate and it is the stark realism of the unhappy lot of seamen in the bad old days that limits its appeal to the tougher element. What it needs is some relief; Technicolor might have filled this very apparent want.

Points of Appeal.—Good story, sound morals, lively and spectacular scenes at sea, finely photographed storm episodes, outstanding star values and excellent title.

Continued on page 25

EXCLUSIVE'S LATEST OFFERINGS

British Quota

Clive Brook in "BREACH OF PROMISE"

"PEKE'S SOLD A PUP"

"YOUR FACE IS YOUR FORTUNE"

Reissue

"A NIGHT IN OLD SEVILLE"

"HIS LORDSHIP GOES TO PRESS"
With June Clyde, Hugh Williams

"HIS LORDSHIP REGRETS"
With Claude Hulbert

"WEDDINGS ARE WONDERFUL"
With Esmond Knight, June Clyde

"JUNGLE ISLAND"
With Dirk Thane

New American

"GOLDEN GHOST"

"RIVER OF DEATH"

TRADE SHOW DATES ARE AS FOLLOWS:

"YOUR FACE IS YOUR FORTUNE"
"PEKE'S SOLD A PUP"
Nov. 1, at 2.30 p.m., at the G.B. Theatre
"JUNGLE ISLAND"
"A NIGHT IN OLD SEVILLE"
Nov. 2, at 2.30 p.m., at the G.B. Theatre
"BREACH OF PROMISE"
Nov. 5, at 2.30 p.m., at the G.B. Theatre
"HIS LORDSHIP GOES TO PRESS"
Nov. 7, at 2.30 p.m., at the G.B. Theatre
"RIVER OF DEATH"
"GOLDEN GHOST"
Nov. 9, at 11.30 a.m., at the G.B. Theatre

KEY FILMS ANNOUNCE THEIR LATEST RELEASES

"UNDER THE RED ROBE"
Conrad Veidt, Raymond Massey,
Romney Brent, Annabella

ALSO

"UP SPIRITS No. 1"
British Quota

TRADE SHOW: Gaumont British Theatre at 11.30 a.m. on November 12

REVIEWS—continued from page 23

Thrill of a Romance

M-G-M. American (A). Photographed in Technicolor. Featuring Van Johnson, Esther Williams and Lauritz Melchior. 9,338 feet. Release not fixed.

A LIGHT-HEARTED musical extravaganza in Technicolor; a friendly medley of romance, comedy, exhibition swimming, beautiful scenery, song and every variety of swing. Occasionally its embellishments swamp its frail triangle plot. The co-stars, however, have charm, ability and good looks and, aided by Lauritz Melchior, Danish tenor, who, by the way, proves a delightful character actor, more than compensate for the thin story. Just the thing for the tired working family and business man—and woman. The children will enjoy it, too. Capital light booking.

Story.—Cynthia Glenn, swimming instructress, falls in love with Robert Delbar, snooty but successful business man. They marry in haste, but Robert is quickly called to Washington. Tommy Milvaine, an ace Army flyer, has the suite next to the Delbar's and comforts the lonely Cynthia. In return, she teaches him to swim, and before long the two find themselves hopelessly in love. Nils Knudsen, a famous tenor, is on a special diet at the hotel and he interests himself in the pair. Robert returns unexpectedly and thinks the worst. Subsequently, it is revealed that Cynthia is not legally married to Robert. As soon as the big-hearted Nils learns of this he loses no time in bringing the youngsters permanently together.

Acting.—Esther Williams, as Cynthia, not only looks a million dollars in a bathing suit and swims and dives superbly, but acts with naturalness and charm. Van Johnson is a manly and likeable Tommy, and Lauritz Melchior, who makes his screen début, as the kindly Nils, is worth his ample weight in gold, both as singer and character comedian. Supporting types are equally well drawn.

Production.—Producer Joe Pasternak provides a delicious and engaging example of his particular box-office art. Music, song, aquatic display and artless romance are set in superb scenery. Lauritz Melchior is magnificent in operatic excerpt and light song; Tommy Dorsey, his orchestra and an unnamed dusky youth admirably dispense swing, and Esther Williams acquits herself brilliantly in the swimming pool. Clever subsidiary characters supply additional comedy, while Technicolor gives the final box-office touch. The nine-pennies and the family are certain to snap at the attractive bait.

Points of Appeal.—Frivolous but friendly story, very good characterisation, charm, figure and swimming of Esther Williams, superb singing of Lauritz Melchior, tuneful numbers, Tommy Dorsey and his Orchestra, catchy title, stars and Technicolor.

Burma Victory

Columbia. British (A). Directed by Roy Boulting. Featuring Admiral Lord Louis Mountbatten, General "Slim" Stilwell and General Orde Wingate. 5,600 feet. Release November 5, 1945.

MAGNIFICENT M. of I. documentary, giving an informative and showmanlike account of the Allies' gloriously successful campaign in Burma. It covers the reorganisation of the Allied Forces under Lord Louis Mountbatten, following the rapid infiltration of the Japs in 1942, and watches the skilfully planned counter-attacks which led to complete and final victory in 1945. This well-deserved tribute to the magnificent fighting qualities of Britain's "forgotten" Fourteenth Army, deserves and should secure universal screening. Its length is decidedly in its favour. Outstanding documentary.

Production.—The film opens with an accurate description of conditions on the Burma Front in 1942 when the Japs had driven the British back to the Indian frontier, the Chinese into the wild gorges of the Salween and had cut the Burma Road.

This is the story of the dogged and brilliant fight back. All the intricacies of the bold strategy are explained by clever camerawork and smooth, informative commentary. The grisly tricks put over by the Japs, too, are dramatically revealed. The highlights are the briefing of British, Dominion, Chinese, Indian and American Forces for the final assault, a breathless race against time, the do-or-die fighting of men in humid, rain-soaked terrain and the moving ending, depicting the sudden cease-fire and poignant hush of victory. Admiral Lord Louis Mountbatten, General Stilwell, leader of the American Air Arm which struck into the heart of enemy territory, and General Wingate, who died before he could lead his ten thousand especially trained Chindits, are seen and heard and provide a welcome human touch.

The music, by Alan Rawsthorne, is first class, as is the editing of Sergeants Richard West and Frank Clark. Possibly its propaganda is weakened by delay, but, as a war record, it is an outstanding and memorable achievement.

Points of Appeal.—Subject, treatment, title.

Hold That Blonde!

Paramount. American (A). Directed by George Marshall. Featuring Eddie Bracken, Veronica Lake and Albert Dekker. 6,848 feet. Release not fixed.

KNOCKABOUT comedy illustrating the crazy adventures of a wealthy young kleptomaniac. The lunatic plot effectively revives and embellishes many of the screen's best slapstick gags and situations, and a particularly good cast, headed by Eddie Bracken, and resourceful direction give pristine flavour and freshness to its riotous repertoire. Technical presentation is equally good. Cast-iron laughter-maker for the crowd.

Story.—Ogden Spencer Trulow III, jittery grandson of a wealthy banker, is crossed in love and, as a result, develops kleptomania. Although he has periods of sanity and remorse and returns all stolen property, he not unnaturally gets a bad name. In desperation, he consults a psychiatrist and is told that the only remedy is marriage. Shortly afterwards, he collides with Sally Martin, a beautiful blonde, and relieves her of her compact. Sally happens to be the involuntary stooge of Phillips, a crook, and her compact contains the cipher of a safe containing a valuable diamond necklace. Mr. Carteret, the owner of the necklace, is plotting with Phillips to rob the company that has insured the necklace and it is Sally's job to "lift" it. Ogden, now in love with Sally, determines to steal the necklace himself and so save Sally from a life of crime. Of course, he bungles things, but at least he finds a cure for his kleptomania.

Acting.—Eddie Bracken is at the top of his form as Ogden, the bewildered but big-hearted kleptomaniac, and Veronica Lake is a tantalising Sally. Willie Best, Frank Fenton, Albert Dekker, George Zucco and Edmund McDonald also pull their weight.

Production.—The pivotal slapstick gag is not only original, but excuses the "reissue" of many evergreen chestnuts. The most elaborate are a scene in which the scared Ogden takes refuge under a table while Phillips and his mob are making their plans for the phoney theft of the necklace, a "Safety-Last" episode with Ogden and a drunk perched on a flag-pole many floors above the street, and a sequence depicting one of Phillips' thugs handing Ogden the necklace in the dark in mistake for one of his own accomplices. These and a number of equally effective, if less ambitious cracks are logically introduced. The industrial masses are certain to split their sides. And in spite of its "A" certificate, it has heaps to amuse and nothing to corrupt the kids.

Points of Appeal.—Bright, boisterous and novel central gag, proven and effectively mounted incidental cracks, grand comedy performance by Eddie Bracken, versatile and tireless support, very good staging, catchy title and star values.

Johnny Angel

RKO-Radio. American (A). Directed by Edwin L. Marin. Featuring George Raft, Claire Trevor and Signe Hasso. 7,135 feet. Release not fixed.

FULL-BLOODED but loosely built "thick-ear" of a young sailor who solves the mystery of the disappearance in mid-ocean of his sea captain father and the crew of his ship. Its "Marie Celeste" plot borrows much of its incidental drama, comedy and vocal embellishments from past and current hits, but the re-hash dallies too long at the start and is too complicated in its concluding reels to make the top grade. Vigorous fisticuffs are its most exciting feature and star values its most compelling box-office factor. Average programmer.

Story.—Johnny Angel, a young sea captain, finds his father's ship adrift and deserted in the Gulf of Mexico. He sees ample evidence of a terrific struggle. He tows the derelict to New Orleans for investigation and discovers that a woman had been on board. He traces her. She is French and tells Johnny that she boarded the ship following the murder of her father, to keep an eye on a fortune placed in the ship's hold for the benefit of the Free French. She also gives an account of a mutiny and the theft of the bullion, but is unable to describe the leader, the man responsible for the killing of Johnny's father. Johnny feels that Lilah, ex-night club singer, knows more than she cares to tell, and sets a trap. In the hectic climax, Johnny learns the truth and sees his father's murderer get his deserts.

Acting.—George Raft gives a strong, two-fisted portrayal as Johnny, Signe Hasso is appealing as the threatened Paulette, and Claire Trevor is true to type as the flashy, unscrupulous Lilah. Hoagy Carmichael, Margaret Wycherley, Lowell Gilmore and Marvin Miller, too, register in direct support.

Production.—The main plot is generously frilled with stuff that has been successfully employed in recent hits, but the attempt to extend the picture's scope is not wholly successful. The climax is crowded and confused and backgrounds, too, are frequently dark. There is, however, no great lack of physical action and its robust fights guarantee it the approbation of mass and industrial audiences. Star values should help it over. Acceptable melodrama.

Points of Appeal.—Meaty and intriguing plot, robust and colourful characterisation, realistic fights, tense climax, intriguing title and box-office cast.

Enter Arsene Lupin

General F.D.-Universal. American (A). Directed by Ford Beebe. Featuring Charles Korvin, Ella Raines and J. Carroll Naish. 6,465 feet. Release not fixed.

CHEERY, tongue-in-the-cheek comedy crime melodrama based on Maurice Leblanc's audacious character. Its crowded and colourful tale proves that cracksmen have more to fear from a pretty face than the police, but before its point is driven home it covers its compact running time with agreeable, amusing and exciting screen fiction. Production and title values, too, are above average. Good general booking.

Story.—Stacie Kenares is robbed of a valuable emerald while travelling to England. Arsene Lupin, a gentleman crook, is the thief, but as soon as he realises how attractive the owner is he courteously returns the jewel. He follows Stacie to England and discovers that she is staying with her cousins, Charles and Bessie, who are desperately hard up. Subsequently, two attempts are made on Stacie's life, and Arsene Lupin, who has now won her confidence, is certain that her cousins are out to murder and rob her. Meanwhile, Ganimard, a French detective, and Jobson, Scotland Yard man, keep on Arsene's heels. In the end, Arsene Lupin saves Stacie from Charles's gun, but when Stacie slips the emerald into Arsene Lupin's pocket as a token of her faith in him

Continued on page 28

"I KNOW WHER

A PRODUCTION OF T

The Stars of "PYGMALION" & "COLONEL BLIMP"

WENDY HILLER
AND ROGER LIVESEY
WITH PAMELA BROWN

Written, produced and directed by

MICHAEL POWELL and EMERIC PRESSBURGER

PROVINCIAL TRADE SHOWS

CARDIFF	Empire	Wed. 14th Nov. at 10.45	LEEDS	Scala	Wed. 14th Nov. at 10.45
BIRMINGHAM	Futurist	Wed. 14th Nov. at 10.30	SHEFFIELD	Cinema House	Wed. 14th Nov. at 10.45
MANCHESTER	Gaumont	Wed. 14th Nov. at 10.45	GLASGOW	Regent	Wed. 14th Nov. at 2.30
LIVERPOOL	Trocadero	Wed. 14th Nov. at 10.30	NEWCASTLE	Essoldo	Thur. 15th Nov. at 10.30

Distributed by

GENERAL FILM DISTRIBUTORS LTD. GFD 127-133 Wardour Street, London, W.1

I'M GOING!"

F T[illegible]RCHERS

Produced & directed by Alfred Hitc

REVIEWS—continued from page 25

Ganimard and Jobson creep up on him and put him where he belongs. He then ruefully realises that you can't mix romance with business.

Acting.—Charles Korvin, who does particularly well in the lead, has poise, good looks and considerable acting ability. He is ideally cast as Arsene Lupin. Ella Raines meets all demands as Stacie, and J. Carroll Naish is responsible for a clever cameo as Ganimard. Gale Sondergaard and Miles Mander do the "heavy" effectively as Bessie and Charles.

Production.—Although the English atmosphere and detail lack conviction and the story twists rarely, it conforms to real life within its broad fictional limits, the film is bright and exciting "thick ear." It builds up briskly, has a keen sense of humour, good thrills and, at the finish, a neat touch of irony. Furthermore, its central character is one of charm. This interpretation of the Leblanc formula retains the best-seller touch.

Points of Appeal.—Intriguing and exciting story, popular love interest, morally secure and showmanlike climax, good cast and box-office title.

Pillow to Post

Warner. American (A). Directed by Vincent Sherman. Featuring Ida Lupino, Sydney Greenstreet and William Prince. 8,318 *feet. Release not fixed.*

BRIGHT and topical romantic comedy, played against oil industry backgrounds. It is agreeably spiced, turning to laughable account the current American housing shortage. Although the plot, an unofficial honeymoon, is slightly less original than the trimmings, the clever and resourceful teamwork, slick direction and snappy dialogue contribute to a first-rate light booking. The woman fan will be especially amused.

Story.—The man-power shortage compels R. J. Howard, manufacturer of oil-well equipment, to employ his daughter Jean as travelling salesman. On her first assignment she can find no place to sleep. The only vacancy is in an auto court, but this is reserved for married couples. Desperately tired, Jean appeals to Don Mallory, a young Army lieutenant, and he, somewhat reluctantly agrees to pose as her husband for the night. Everything is above board, but unexpected complications arise when Colonel Otley, Don's C.O., pardonably mistakes Jean and Don for newlyweds and takes them under his wing. There is still more trouble when Jean's interest in Slim Clark, a prospective buyer, is misinterpreted by the ladies of the auto court, but in the end the truth leaks out and explanations are accepted.

Acting.—Ida Lupino essays her first straight comedy part as Jean and is a complete success. William Prince definitely has a way with him as Don, and Sydney Greenstreet, who, like Ida Lupino, has in the past concentrated mainly on melodrama, also finds comedy well within his scope as Colonel Otley. Willie Best carries on with the good work as the auto court's coloured and inquisitive handyman.

Production.—The phoney marriage gag has been pulled pretty frequently in the past, but in this instance it is given a new and topical environment. The additional by-play is built on maternity—the wife of a harassed neighbour, also a young Army officer, has quadruplets during the bustling finale—and again babies make an adequate substitute for banana-skins as certain laughter makers. Accouchements are, apparently, the main source of American wit these days.

Points of Appeal.—Bright, topical story, piquant sex angle, very good characterisation, obvious feminine appeal, intriguing title and star values.

I Know Where I'm Going

General F.D. British (U). Directed by Michael Powell and Emeric Pressburger. Featuring Wendy Hiller, Roger Livesey and Pamela Brown. 8,213 *feet. Release December* 17, 1945.

PICTURESQUE, magnificently photographed romantic drama laid in the wind-swept Hebrides. A tendency to put atmosphere—the crowded detail and many subsidiary characters are somewhat pretentiously paraded—before action restricts both its drama and appeal. It is a high-class rather than popular and industrial hall proposition. An unusual story documentary—a highbrow Highland reel.

Story.—Joan Webster, strong-willed, luxury-loving daughter of a North Country bank manager, believes there can be little happiness in life without money. She becomes engaged to Sir Robert Bellinger, a middle-aged but fabulously wealthy industrialist, and confidently feels that everything in her garden is lovely. She sets out for her marriage on Kiloran, an island in the Hebrides which Bellinger has rented, but the weather breaks and she is stranded on the Isle of Mull. She is given hospitality by Catriona Potts, a forthright young woman, and is introduced to a young naval lieutenant who owns Kiloran. During her stay at Mull she gets to know the natives and finds that their comparative poverty has not lessened their zest for life. Before long she falls in love with Torquil, but the fear of poverty still possesses her and she pays a youngster to sail her through the storm to Kiloran. She is warned of the danger, but is adamant and Torquil feels compelled to accompany her. They are forced to return, but by this time Joan realises that love cannot be measured in sterling.

Acting.—Wendy Hiller gives an intelligent performance as Joan, and Roger Livesey is sympathetic and speaks with a convincing brogue as Torquil, while the Hebrideans are ably represented by a competent, as well as lengthy, supporting cast.

Production.—The picture contains a lot that is interesting—Highland custom, superstition, tradition, dancing and legend are logically worked into the main pattern. It has a little that is highly dramatic, although the [illegible] sequence is particularly well handled—letting its documentary get the better [illegible] plot it frequently snubs the popular box [illegible] The contrast between wealth and pov[illegible] not sufficiently sharp to feed its dram[illegible] romance. Art for art's sake can be ov[illegible]

Points of Appeal.—Unusual and pict[illegible] environment, evergreen basic plo[illegible] characterisation, intriguing title, [illegible] photography and box-office stars.

Sweethearts Forever

Renown. British (U). Directed by F[illegible]nk [illegible]. Richardson. Featuring Carl Carlisle, R[illegible]salind Melville and Frank King and his Band. 3,122 *feet. Release not fixed.*

ARTLESS British non-stop screen revue, staged in a cramped theatrical [illegible]garding establishment. The central idea is [illegible] bad, but lack of directorial initiative and production polish prevents it from rising above the mediocre. It has little to recommend it, apart from its quota ticket. Very moderate fill-up.

Production.—The fiftieth wedding anniversary party of the proprietors of a home for the "profession" is the excuse for the entertainment. It is not a bad one either, but its possibilities are dissipated by poor presentation. The top-liners, Johnny Dennis, a whistling crooner; Jules Reuben, a character comedian; Rosalind Melville, a singer; Carl Carlisle, a mimic; and Frank King and his Band, do their best, but fail to triumph over a slapdash script and cheap technical trappings. And that, if anything, is an understatement.

Points of Appeal.—Feature quota ticket and handy footage.

REISSUES REVIEWED

The Missing Million

Renown. British (A). Directed by Phil Brandon. Featuring John Stuart, Linden Travers and John Warwick. 7,559 *feet. Release not fixed.*

PLENTY of excitement is packed into this Edgar Wallace thriller telling of the blackmailing activities of a mysterious criminal. It was originally reviewed in the KINE. of March 26, 1942. Though too much talk takes some of the sting out of the intended thrills, interest is held by keeping the audience guessing and preserving its secret for the surprise climax which is preceded by a series of murders in rapid succession.

John Stuart acts with conviction as the detective, while Linden Travers meets all demands as the heroine.

A good popular booking, especially for industrial audiences. The fact that it retains its quota ticket is another attribute.

Points of Appeal.—Exciting mystery story with thrilling climax, good acting team and popular romantic angle.

Lorna Doone

Renown. British (A). Directed by Basil Dean. Featuring Victoria Hopper, John Loder, Margaret Lockwood. 7,500 *feet. Release not fixed.*

WHEN this film version of R. D. Blackmore's widely read novel was first reviewed in the KINE. of December 27, 1934, we said "Although money and care has been spent to present the story in an authentic atmosphere it does not escape from the tinge of theatrical artificiality. The development is ponderous and the salient situations are too genteel in their treatment."

After 11 years we see no reason to change this opinion but to add that its failure to meet the needs of modern entertainment at that time is more apparent than ever to-day. Moreover, it has artistic merit with many delightful scenes finely photographed.

Victoria Hopper plays the part of Lorna, but her performance, like that of John Loder, is sound rather than inspired. The supporting players are first class.

Moderate title booking mainly for industrial and family halls.

Points of Appeal.—Popular story, artistic treatment and exploitation values.

Africa Speaks

Renown. American (U). Directed by Paul Hoeffler. 4,295 *feet. Release not fixed.*

"ONE of the best travel pictures yet made. It is extremely well assembled and has outstanding shots of East African game, as well as several novel features." This is what we said when it was originally put out by United Artists and reviewed in the KINE. issue of January 22, 1931. We added, "The material is sufficiently impressive to stand the brunt of time," when Columbia took it over and we re-reviewed it in the KINE. issue of February 21, 1935. Now Renown is handling it. [illegible] has been drastically cut, but 14 years is no mean age for a film and, technically, at least, it must now be regarded more as a museum piece than a top-liner.

Points of Appeal.—Title, interesting subject and schoolboy angle.

Wide Open Faces

New Realm. American (U). Directed by Kurt Newmann. Featuring Joe E. Brown, Jane Wyman and Alison Skipworth. 6,007 *feet. Release not fixed.*

ORIGINALLY reviewed in the KINE. of March 31, 1938, we gave this as a "Capital light booking, one with star values, for the crowd." Joe E. Brown is still as popular and amusing as ever, and this film should still draw in the crowds. It is a gangster burlesque of the "nit-wit makes good" type, and is entertaining and ideal two-feature programme fare.

Although a little slow in getting into its stride, the climax more than makes amends.

Joe E. Brown, as the pivot of the picture, plays his part to the humorous letter. Jane Wyman and Alison Skipworth give excellent support.

Points of Appeal.—Star with stellar credentials in type of film that has made [illegible] popular, laugh-making gags and obvious exploitation angles.

Other Films thanks Sydney Box
and all at Riverside Studios
for giving James Mason + Ann Todd
their finest film - "The Seventh Veil"

45 Clarges Street

23 October 1945

R

TRADE SHOW OFFERS—OCT., 1945

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Abbott and Costello in Hollywood	M-G-M... ...	83 min.	U	7,439 ft.	Bud Abbott, Lou Costello ...	Capital comedy booking for the populars and family	Oct. 25, 1945	Jan. 7, 1946
Along Came Jones ...	RKO-Radio ...	90 min.	A	8,076 ft.	Gary Cooper, Loretta Young ...	Very good outdoors	Oct. 25, 1945	Dec. 3, 1945
Babes on Swing Street	G.F.D.-Universal	70 min.	U	6,331 ft.	Leon Errol, Peggy Ryan ...	Good average second. Just right for youngsters ...	Oct. 18, 1945	Nov. 5, 1945
Brewster's Millions ...	United Artists	79 min.	U	7,121 ft.	Dennis O'Keefe, Helen Walker	Good average light booking. Good for youngsters	Oct. 18, 1945	Not Fixed
Boss of Boom Town ...	G.F.D.-Universal	56 min.	U	5,018 ft.	Rod Cameron, Tom Tyler ...	Reliable Western support	Oct. 25, 1945	Nov. 19, 1945
*Cabaret	Premier ...	34 min.	A	3,012 ft.	Harry Seltzer, Rosalind Melville	Booking for the easily pleased. Nothing to harm children	Oct. 18, 1945	Not Fixed
China's Little Devils ...	Pathe	73 min.	A	6,719 ft.	Ducky Louie, Paul Kelly ...	Good average "programmer." Too tough for youngsters	Oct. 11, 1945	Jan. 14, 1946
'Cisco Kid Returns, The	Pathe	63 min.	A	5,796 ft.	Duncan Renaldo, Martin Garralaga	Reliable second for the average hall. Safe for youngsters	Oct. 18, 1945	Not Fixed
Crime, Inc.	Pathe	74 min.	A	6,672 ft.	Tom Neal, Leo Carrillo ...	Very good general booking. Somewhat tough for juveniles	Oct. 18, 1945	Nov. 5, 1945
Dangerous Partners ...	M-G-M... ...	79 min.	A	7,079 ft.	James Craig, Signe Hasso ...	Fair average "programmer"...	Oct. 25, 1945	Not Fixed
Divorce	Pathe	70 min.	A	6,392 ft.	Kay Francis, Helen Mack ...	Very good general booking. Nothing to harm youngsters	Oct. 11, 1945	Nov. 12, 1945
Docks of New York ...	Pathe	61 min.	A	5,543 ft.	Leo Gorcey, Huntz Hall ...	Proprietary fare mainly for schoolboys—and girls	Oct. 18, 1945	Feb. 11, 1946
Fashion Model	Pathe	60 min.	A	5,515 ft.	Marjorie Weaver, Robert Lowery	Moderate programmer. Nothing to harm youngsters	Oct. 18, 1945	Dec. 31, 1945
Follow That Woman ...	Paramount ...	70 min.	A	6,278 ft.	William Gargan, Nancy Kelly...	Very moderate second. Should not harm youngsters	Oct. 18, 1945	Nov. 12, 1945
Her Lucky Night ...	G.F.D.-Universal	63 min.	U	5,637 ft.	The Andrew Sisters, Martha O'Driscoll	Acceptable second for popular and family halls...	Oct. 25, 1945	Dec. 3, 1945
House on 92nd Street, The	20th Century-Fox	87 min.	A	7,892 ft.	William Eythe, Lloyd Nolan ...	Capital general booking. Nothing to harm youngsters	Oct, 11, 1945	Not Fixed
I'll Tell the World ...	G.F.D.-Universal	61 min.	U	5,526 ft.	Lee Tracy, Brenda Joyce ...	Very moderate second. Nothing to harm youngsters	Oct. 11, 1945	Jan. 14, 1946
*Journey Together ...	RKO-Radio ...	95 min.	U	8,552 ft.	Richard Attenborough, Jack Watling	Worthwhile "recruiting poster" for the majority of audiences. Great for youngsters	Oct. 4, 1945	Nov. 26, 1945
Kid Sister	Pathe	54 min.	A	4,967 ft.	Judy Clark, Roger Pryor ...	Average light booking. Nothing to harm youngsters	Oct. 18, 1945	Feb. 25, 1946
Kiss and Tell	Columbia ...	90 min.	A	8,100 ft.	Shirley Temple, Jerome Courtland	Capital light booking	Oct. 25, 1945	Dec. 3, 1945
Kutuzov	Soviet Film Agency	97 min.	U	9,000 ft.	A. Diky	Very good specialised hall booking	Oct. 25, 1945	Nov. 19, 1945
*Latin Quarter	Anglo-American	79 min.	A	7,200 ft.	Derrick de Marney, Frederick Valk	Out-of-the-rut British title booking	Oct. 25, 1945	Not Fixed
Law Men	Pathe	55 min.	U	5,008 ft.	Johnny Mack Brown, Raymond Hatton	Good proprietary outdoors. Ideal for youngsters	Oct. 18, 1945	Mar. 11, 1946
*Men of the Mines ...	Premier ...	39 min.	U	3,550 ft.	Ernest Butcher, Gladys Young	Average second. Nothing to harm youngsters ...	Oct. 18, 1945	Not Fixed
Midnight Manhunt ...	Paramount ...	64 min.	A	5,716 ft.	William Gargan, Ann Savage	Acceptable crime second for most halls	Oct 25, 1945	Not Fixed
Our Vines Have Tender Grapes	M-G-M ...	105 min.	A	9,426 ft.	Edward G. Robinson, Margaret O'Brien	Very good booking, particularly for family halls ...	Oct. 18, 1945	Dec. 24, 1945
Rhapsody in Blue ...	Warner ...	138 min.	U	12,686 ft.	Robert Alda, Joan Leslie ...	Excellent general booking. Great for the family...	Oct. 4, 1945	Dec. 31, 1945
*Seventh Veil, The ...	G.F.D. ...	94 min.	A	8,455 ft.	Ann Todd, James Mason ...	Outstanding British booking, particularly for good and high-class audiences	Oct. 25, 1945	Nov. 12, 1945
†State Fair	20th Century-Fox	101 min.	U	9,029 ft.	Jeanne Crain, Vivian Blaine ...	Capital light booking. Great for youngsters ...	Oct. 18, 1945	Dec. 24, 1945
Strange Confession ...	G.F.D.-Universal ...	62 min.	A	5,580 ft.	Lon Chaney, Brenda Joyce ...	Reliable "thick-ear" for the populars	Oct. 25, 1945	Nov. 5, 1945
Trigger Trail	G.F.D.-Universal ...	57 min.	U	5,242 ft.	Rod Cameron, Vivian Austin...	Safe outdoor second	Oct. 25, 1945	Dec. 17, 1945
Vienna	Soviet Film Agency ...	32 min.	U	3,200 ft.	... ...	Good interest programme feature of historical value	Oct. 25, 1945	Nov. 19, 1945

REISSUES

						Outstanding reissue. Should not harm youngsters	Oct. 4, 1945	Nov. 19, 1945

Strange Confession ...	G.F.D.-Universal	... 62 min.	A	5,580 ft.	...	Safe outdoor second	Oct. 25, 1945	Nov. 19, 1945
Trigger Trail	G.F.D.-Universal	... 57 min.	U	5,242 ft.	Rod Cameron, Vivian Austin...			
Vienna	Soviet Film Agency	... 32 min.	U	3,200 ft.	... ...	Good interest programme feature of historical value		

REISSUES

†Blood and Sand ...	20th Century-Fox	123 min.	A	11,214 ft.	Tyrone Power, Linda Darnell...	Outstanding reissue. Should not harm youngsters	Oct. 4, 1945	Nov. 19, 1945
Deputy Drummer, The	Anglo-American	70 min.	U	6,143 ft.	Lupino Lane, Jean Denis ...	Quota label	Oct. 4, 1945	Floating
Isle of Destiny	Renown	... 66 min.	A	6,000 ft.	William Gargan, Wallace Ford	Agreeable attraction for industrial and family halls	Oct. 25, 1945	Floating
Lives of a Bengal Lancer, The	Paramount	... 109 min.	U	9,794 ft.	Gary Cooper, Franchot Tone	Excellent general booking. Great for the family	Oct. 25, 1945	Not Fixed
Secret Journey	Anglo-American	67 min.	U	6,045 ft.	Basil Radford, Patricia Medina	Usable reissue of its type	Oct. 4, 1945	Floating
†Wizard of Oz, The ...	M-G-M	... 101 min.	A	9,143 ft.	Judy Garland, Frank Morgan...	Capital revival for all classes. Will appeal to all classes, youngsters included.	Oct. 4, 1945	Dec. 10, 1945

WHAT'S RELEASED IN NOV., 1945

Date.	Title.	Renter.	Reg.	Running Time. Min.	Certificate.	Length, Feet.	Stars.	"Kine." Review Date.
NOV. 5	Babes on Swing Street	G.F.D.-Universal ...	F. 8636	70	U	6,331	Peggy Ryan, Ann Blyth	Oct. 18, 1945
,,	Conflict	Warner	F. 8128	85	A	7,701	Humphrey Bogart, Alexis Smith	April 12, 1945
,,	Crime, Inc.	Pathe	F. 8604	74	A	6,672	Tom Neal, Leo Carrillo	Oct. 18, 1945
,,	Duffy's Tavern	Paramount	F. 8530	98	U	8,815	Bing Crosby, Betty Hutton	Sept. 20, 1945
,,	Over 21...	Columbia	F. 8535	105	U	9,444	Irene Dunne, Alexander Knox	Sept. 20, 1945
,,	Strange Confession	G.F.D.-Universal ...	—	62	A	5,580	Lon Chaney, Brenda Joyce	Oct. 25, 1945
NOV. 12	Divorce...	Pathe	F. 8606	70	A	6,392	Kay Francis, Helen Mack	Oct. 11, 1945
,,	Don Juan Quilligan	20th Century-Fox ...	F. 8434	75	A	6,759	William Bendix, Joan Blondell	Aug. 2, 1945
,,	Fighting Guardsman, The ...	Columbia	F. 8511	82	A	7,481	Willard Parker, Anita Louise	Sept. 13 1945
,,	Follow That Woman	Paramount	F. 8618	70	A	6,278	William Gargan, Nancy Kelly	Oct. 18, 1945
,,	Her Highness and the Bellboy ...	M-G-M	F. 8479	111	U	9,948	Hedy Lamarr, Robert Walker	Aug. 30, 1945
,,	*Seventh Veil, The	G.F.D.	—	94	A	8,455	James Mason, Ann Todd	Oct. 25, 1945
NOV. 19	Boss of Boom Town	G.F.D-Universal ...	——	56	U	5,018	Rod Cameron, Tom Tyler	Aug. 30, 1945
,,	God is My Co-Pilot	Warner	F. 8486	86	U	7,917	Dennis Morgan, Dane Clark	Oct. 25, 1945
,,	Kutuzov...	Soviet Film Agency ...	——	97	U	9,000	A. Diky	Sept. 27, 1945
,,	Lost Week-end, The	Paramount	F. 8546	99	A	8,912	Ray Milland, Jane Wyman	Sept. 27, 1945
,,	Song of Mexico	British Lion-Republic ...	F. 8567	57	U	5,169	Adele Mara, Edgar Barrier	Oct. 25, 1945
,,	Vienna	Soviet Film Agency ...	——	32	U	3,200	——	
NOV. 26	Army Wives	Pathe	F. 8471	59	A	5,396	Elyse Knox, Marjorie Rambeau	Aug. 16, 1945
,,	Chance of a Lifetime	Columbia	F. 8534	67	A	6,015	Chester Morris, Erik Rolf	Sept. 20, 1945
,,	Guest Wife	United Artists	F. 8582	88	A	7,940	Claudette Colbert, Don Ameche	Sept. 27, 1945
,,	Identity Unknown	British Lion-Republic	F. 8452	70	A	6,377	Richard Arlen, Cheryl Walker	Aug. 2, 1945
,,	*Journey Together	RKO-Radio	Br./E. 8590	95	U	8,552	Richard Attenborough. Jack Watling	Oct. 4, 1945
,,	Valley of Decision	M-G-M	F. 8501	116	A	10,652	Greer Garson, Gregory Peck	Sept. 6, 1945

REISSUES

NOV. 19	†Blood and Sand	20th Century-Fox ...	F. 4754	123	A	11,214	Tyrone Power, Linda Darnell	Oct. 4, 1945
,,	Strike Up the Band...	M-G-M	F. 3582	120	U	10,759	Mickey Rooney, Judy Garland	Sept. 20, 1945

*A British Picture. † In Colour.

A P.O.W. Camp Comes to Ealing

SHOOTING AT EALING last week on a reproduction of the Throne Room of St. James's Palace, the centre of the Red Cross organisation during the war, was one of the sequences in "Lovers' Meeting."

Red Cross officials were at the studios during the shooting of this scene to see that the details of the work were correct.

The interiors of the men's hut in the prison camp were also taken.

The room is bare and cheerless; little attempt has yet been done to brighten it. Men sit around aimlessly or lie listlessly in their bunks. There is noticeably no laughter; their morale is very low, consequently tempers flare very easily over the most trifling incidents.

IN THE PICTURE: Jack Warner, Mervyn John and Jimmy Hanley, who play the leading P.O.W. characters in this Michael Balcon-Cavalcanti production.

Margaret Lockwood Is the Star of Corfield's "Bedelia"

PRODUCTION AT EALING

MARGARET LOCKWOOD has been loaned by Gainsborough to play the important lead in the new John Corfield production, "Bedelia."

This psychological thriller by Vera Caspary, American authoress of "Laura," will be made at Ealing as Worton Hall is not yet ready.

Shooting starts on November 19.

Isadore Goldsmith (who made "Hatter's Castle" and "The Stars Look Down"), is the producer, with Lance Comfort as director.

Miss Lockwood returns to John Corfield for the first time since 1937 when, in her second picture, she co-starred with the American actor, Arthur Tracey, in "The Street Singer." This was the first picture to be made at Pinewood.

New Fashions

"Bedelia," it is claimed, will be the best-dressed British picture of the year. All the latest post-war fashions are included in the range of clothes.

Most of the models are being made by Bianca Mosca. Model plastic shoes are being designed by Raynes, some of which will be seen for the first time on the screen.

The names of other stars in the cast will be announced later.

The Hippodrome Show Is Filmed at Elstree

BIG CROWD SCENES were made at Elstree this week for the sequences in the garden of the Hotel Lisboa, one of the largest sets for "Lisbon Story."

Guests are seen watching a cabaret which includes Richard Tauber.

Patricia Burke sings her "Paris in My Heart" number in this sequence, and the dancers, Halama and Konarski, are seen in their speciality act.

The shooting schedule had to be switched on the completion of this scene as star David Farrar was on call for the Gestapo cellar sequence, but he is down with a sharp attack of 'flu!

IN THE PICTURE: Joe Lawrence, manager of Anglo-American's Leeds branch, chats with Richard Tauber, Lorly Dyer and director Paul Stein during his studio visit.

NAVY PRODUCTION GOES ON IN PINEWOOD STUDIO

LIEUT. STANLEY IRVING, R.N.V.R., is engaged on the shooting of a three-reel film at Pinewood, where one of the units of the R.N. Film Section has taken over a stage for studio scenes.

Many of the sets are reconstructions of parts of the aircraft carrier on which the unit staged a crash landing. The carrier was put at the disposal of the film unit.

Lieut.-Cmdr. Mounteney, the section's chief sound recordist, took portable recording equipment to sea, and has obtained some unusually good effects.

Officers in the carrier, who have been acting in the film and are required for continuity, have been flown from Northern waters for the interiors.

The film was written and directed by Capt. Gollings, R.M. Lieut. Irving is supervising the editing.

CHANGE OF DIRECTORS

Owing to the overlapping and poor weather, Harold French will be unable to direct Marcel Hellman's "Wanted for Murder," which started studio work this week, exteriors having now been completed.

French will be some time finishing "Quiet Week End" and in the meantime Hellman has been obliged to choose a new director.

He has obtained Lawrence Huntington, who has just completed "Night Boat to Dublin," of which he wrote the original story.

On Stage 4 at Shepherd's Bush, art director John Bryan is supervising the building of a gipsy encampment for "Caravan."

SECRET SERVICE SCENES COMPLETED FOR LAUNDER'S "DARK STRANGER"

B.B.C. Star Joins Cast

FRANK LAUNDER'S direction of "I See a Dark Stranger" has been chiefly devoted in the past week to scenes featuring Deborah Kerr, who stars in the rôle of an Irish girl with revolutionary ideas.

She became involved with a gang of enemy agents in war-time England. She was kidnapped, "grilled," and her one chance of rescue was lost when Trevor Howard, who plays opposite her as a British officer, was knocked out by one of the spies.

The casting of the gang has been carefully done and will introduce to the screen a new name which is already a household word to all B.B.C. listeners. With Norman Shelley, as arch villain, and George Woodbridge, as his right hand man, there is Michael Howard, whose radio programme every Tuesday night is becoming one of the most popular features on the air.

Launder, in directing him, has allowed Howard's own brand of humour to flavour the character.

The next sequence to be filmed for this picture will be concerned with the military. Military police will be much in evidence, for the scenes concern an enemy agent and his escape by means of an ingenious trick.

KING USES THE DENHAM CRANE

This week at Denham, George King has been using the crane to roam around the "Royal Theatre" which has been reconstructed for the big musical sequence of his film, "Gaiety George," which Warner Bros. will distribute.

The dresses of the ladies of the Court, and the lilting music under the direction of Jack Beaver, make a perfect background for Leni Lynn as Florence Stevens, and George Howard's (Richard Greene) wife Kathryn (Ann Todd).

Box Star Has Biggest Contract

Sidney Box has described Ann Todd's new contract as the biggest to be given to any British star. Following her success in his film, "The Seventh Veil," she has been signed up for fourteen pictures, a few of which will be made in Hollywood.

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"NOB HILL" IN TECHNICOLOR

John Hersey's "A BELL FOR ADANO"

"STATE FAIR" IN TECHNICOLOR

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SPECTACULAR - DRAMATIC - EXCITING!
THE YEAR'S BIGGEST THRILL!

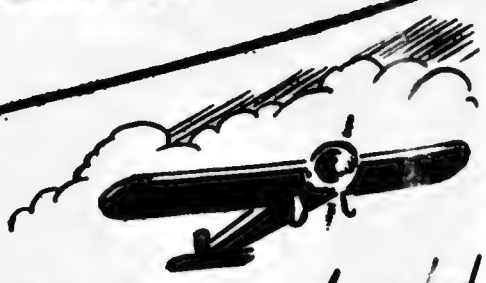
MARGARET LOCKWOOD
JOHN LODER
VICTORIA HOPPER
ROGER LIVESEY

in R·D·BLACKMORE'S

"LORNA DOONE" (A)

With MARY CLARE • ELIOT MAKEHAM • ROY EMERTON
HERBERT LOMAS • GEORGE CURZON

And terrific all-star cast!



DIRECTED BY
BASIL DEAN

Roaring on to the screen like a tornado - a punch packed thriller of gun-runners & U.S. marines in the South Seas!

WILLIAM GARGAN
WALLACE FORD
JUNE LANG

in

"ISLE OF DESTINY" (A)

With KATHERINE DE MILLE • GILBERT ROLAND
HARRY WOODS • ETIENNE GIRAROOT
TOM DUGAN • DAVE O'BRIEN

A FINE ARTS PICTURE

The Answer to your Quota Problems

An EDGAR WALLACE *Thriller!*

Unparalleled thrills as 'The Panda' spreads terror & death in his wake!

JOHN STUART *and* LINDEN TRAVERS *in*

"The MISSING MILLION" (A)

With IVAN BRANDT • PATRICIA HILLIARD • JAMES DONALD • JOHN WARWICK

A SIGNET PRODUCTION

Star-studded & tuneful - a gay & exhilarating new musical hit!

"HEARTS ... EVER" (U)

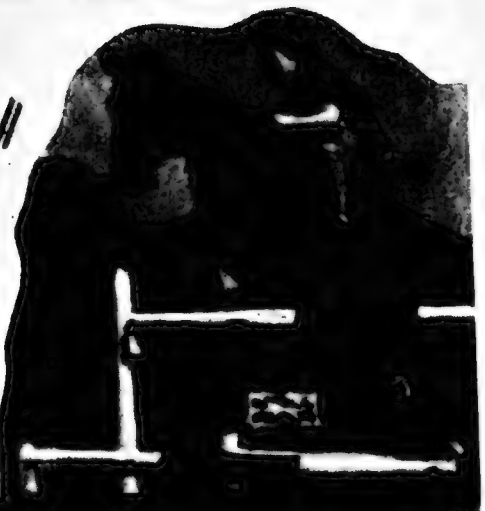
Starring
CARL CARLISLE
ROSALIND MELVILLE
JOHNNY DENIS
JULES REUBEN

An EMPIRE FILM PRODUCTION

"SPORT AND COUNTRY" (U)

The full glory of rural England on the screen at last!

AN ANGLO-AMALGAMATED PRODUCTION



There's a cyclone of action & thrills ahead in

"WARN LONDON" (A)

Starring EDMUND GWENN • JOHN LODER
LEONORA CORBETT • RAYMOND LOVELL

BASED ON THE NOVEL BY DENISON CLIFT

More thrills from the man who gave you LEOPARD MEN of AFRIC.

"Dr. PAUL L. HOEFFLER *Presents* AFRICA SPEAKS" (U)

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Dennis O'Keefe and June Hovoc in BREWSTER'S MILLIONS (United Artists)

"HENRY V"

An Educational Subject

At the October meeting of the N.E. Kent (Faversham) Educational Executive, it was reported that Odeon Theatres, Ltd., at Sittingbourne and Faversham, had offered to hold a special "Henry V" matinée for schoolchildren at a charge of 9d. per child.

Official approval had been given for the attendance of suitable children of 11 and over, but the County Committee had stated that they could not be responsible for any expense, the charge for admission would have to be borne by the parents, but no child must be excluded through inability to pay! The committee approved a recommendation that head teachers should be informed of the arrangements and that visits to "Henry V" at the matinée should be regarded as "educational," conducted in accordance with the procedure laid down by the committee.

"PETER PAN" FOR DISNEY?

A special preview of Walt Disney's "The Three Caballeros" was given in Leeds on Thursday, attended by the Trade and a number of well-known citizens.

Later, at a "cocktail party," Eddie Davies, Disney's personal representative, told them that it was only the beginning of Disney's exploits. He suggested "Peter Pan," "Alice in Wonderland," and many other stories, might be treated in a similar way.

Lydd Transfer

The licence of the Cinema, Lydd, Kent, has been transferred from T. E. McCormack to London and Provincial Cinemas, Ltd.

McConville Describes Columbia's One-a-Month Release System

NEW SCHEDULE INCLUDES MANY TECHNICOLOR FILMS

AT least one important release every month is to be Columbia's immediate policy. This will be in addition to the usual line-up of popular releases.

"Columbia has achieved tremendous things in the past, but our present plan to give exhibitors the minimum of one stand-out box-office winner each month is indicative of the great expansion which we are now undertaking," Joseph McConville, general foreign manager, says in a message to the British trade.

The releases already set under this important new arrangement are as follows.

Over 21, November 5.
Kiss and Tell, December 3.
A Thousand and One Nights, December 31.
Pardon My Past, January 28.
Bandit of Sherwood Forest, February 4.
She Wouldn't Say Yes, March 18.
Renegades, April 22.
Gilda, May 6.

Each of these productions is rich in star value with themes to appeal to every type of patron.

First Release

Following the successful run at the New Gallery, the first release, **Over 21,** promises to more than repeat its West End success on general release. Irene Dunne, Alexander Knox and Charles Coburn are three top stars, nation-wide favourites with the public.

Second on the list, **Kiss and Tell,** is one of the brightest comedies of the year, with Shirley Temple as a delineator of piquant humour.

Panto Show

A popular date has been set for the release of **A Thousand and One Nights,** namely December 31, a date when the holiday spirit is at its highest.

Audiences of every type will find this Technicolor story exactly the type of entertainment they are looking for.

A box-office "natural," it gives Cornel Wilde a romantic rôle. With him in this love story of "Old Bagdad with young ideas" is a cast of topflight stars, including Adele Jergens, Evelyn Keyes and Phil Silvers.

Pardon my Past, for early release in the New Year, has Fred MacMurray in the cast. This is the first film by Fred MacMurray and producer Leslie Fenton as a star director-team, a unit system of production which Columbia intends to extend as part of its post-war plans.

February 4 will see the release of another Cornel Wilde story, **The Bandit of Sherwood Forest.** This Technicolor romance, staged against natural backgrounds, introduces all the popular characters of the Robin Hood legend in an original story.

With Cornel Wilde in the name rôle, Edgar Buchanan as Friar Tuck, and the heroine's rôle in the hands of Anita Louise, "The Bandit of Sherwood Forest" should establish box-office records.

Russell's Comedy

Rosalind Russell's comedy, due for release on March 18, is **She Wouldn't Say Yes,** and is said to be one of the most brilliant stories this Columbia star has had for some time. It is about a woman psychiatrist who gets entangled in her own inhibitions.

Lee Bowman, who was in "To-night and Every Night," is Rosalind Russell's leading man, while Adele Jergens and Charles Winninger are in the supporting cast.

Action and spectacle is promised in Columbia's outdoor subject, **Renegades,** set for April 22 release. Thirty-five important names head the cast list, with Evelyn Keyes and Willard Parker in the featured rôles.

Rita's Next

Completing the first schedule of major productions set for monthly interval release is the Rita Hayworth story, **Gilda.**

In this, Columbia's record-breaking star returns to straight drama in a story of the underworld. Glenn Ford, who recently returned from the Forces, is Rita Hayworth's leading man.

A musical production will follow, **Down to Earth,** in which Rita Hayworth will again star.

Equally ambitious is the life of Al Jolson, which Columbia will present in the New Year. A lavish Technicolor cavalcade of show business, it will be called **Rainbow Round My Shoulder.** Already a year's preliminary work has been done on script.

She Likes a Quiet Smoke

Pamela Stirling enjoys a quiet pipe in a scene from Grand National's DUMB DORA DISCOVERS TOBACCO

M-G-M Secures B.B.C. Boosts

A lion's share of recent B.B.C. film publicity has fallen to M-G-M, but it is probably unique for the B.B.C. to give the "high spot" of two important programmes to one film in less than a fortnight and while the picture is still on its pre-release run. This is what has happened to "Valley of Decision," now running at the Empire.

It was the high light of a recent "March of the Movies," and also of last Sunday's edition of "Journey to Romance."

THIRTEEN FROM RANK

Important Films From Seven Producers

BRITISH exhibitors are assured a first-rate season's programme of all-British films during the coming months. The Arthur Rank organisation has thirteen first-rate features ready for immediate release, possibly the largest number of best quality British films to be ready for release together at any one time.

Here is a KINE. chart, showing what exhibitors can expect to have from the Rank studios during the next few months:—

ARCHERS
"I Know Where I'm Going," with Wendy Hillier and Roger Livesey.

CINEGUILD
"Brief Encounter," with Celia Johnson and Trevor Howard.

EALING
"Lovers' Meeting," with Carol Stepanek and Michael Redgrave.
"Pink String and Sealing Wax," with Googie Withers and Mervyn Johns.
"The Overlanders," with Daphne Campbell and Chips Rafferty.

GAINSBOROUGH
"The Wicked Lady," with Margaret Lockwood, James Mason and Patricia Roc.
"Caravan," with Stewart Granger, Anne Crawford, Jean Kent and Dennis Price.

GABRIEL PASCAL
"Cæsar and Cleopatra," with Vivien Leigh, Claude Raines, Stewart Granger and Flora Robson.

INDIVIDUAL
"The Rake's Progress," with Rex Harrison, Lilli Palmer and Godfrey Tearle.

TWO CITIES
"Men of Two Worlds," with Phyllis Calvert, Eric Portman, Robert Adams and Orlando Martin.
"Beware of Pity," with Lilli Palmer, Albert Lieven, Cedric Hardwicke and Gladys Cooper.
"Carnival," with Sally Gray and Michael Wilding.
"The Way We Live," which is the Plymouth Documentary, produced by Jill Craigie.

In addition, all the companies in the Rank organisation have new productions starting, and several more are almost completed.

SOUND SYSTEM RCA

The Observation Window.

Stereoscopy as Machine Construction Aid

AN AUSTRALIAN'S THEME-TUNE

DESCRIPTIONS of the manner in which he had applied stereoscopic photography in the investigation of mechanical problems in the construction of knitting machinery was given to the Association for Scientific Photography at a recent gathering. The method, Mr. Peel said, was so successful as to justify its use as normal procedure. He then gave a brief outline of stereoscopic theory and a description of the method and apparatus he used for close-up pictures of mechanisms. He used a 2¼ in. square single-lens reflex camera and regarded a focusing screen as essential for obtaining good definition; a calibrated baseboard enabled him to shift the camera the required distance. Ease of negative identification was assured by always moving the camera from right to left.

A PANCHROMATIC film of 32 degrees Sch. was used with 60- or 75-watt pearl or opal lamps in white reflectors; exposures at *f*22 under these conditions were from 5-10 seconds. Exposures were made by capping the lens with a black card, thus avoiding shutter vibration. Mr. Peel found Glycin/Metol a good and economic developer, and he avoided air-bells by the use of a wetting agent; a contrast between .75 and 1.10 was aimed at. For viewing, Mr. Peel recommended a stereoscope of the Brewster pattern, and went on to describe the method he used for making anaglyphs by the Carbro process. Although viewing spectacles could be bought, Mr. Peel found that home-made ones, using Dufay-Chromex Nos. 2098 Red, 2217 Green, entirely satisfactory.

A PROJECTIONIST in the Australian Army on an island in the South Pacific writes a letter to the *Australasian Exhibitor* recounting his experiences in screening films in that part of the world. What seems to have given him great pleasure, however, was a copy of "Stolen Life," a Paramount film with Elisabeth Bergner as the star.

IT was not so much the star appeal of the film, or its story, or its photography, which appealed to him, but this: "In the film the heroine goes to the movies, and there is showing a copy of a Paramount News. The thing that thrilled me was to hear the music at the end title of the newsreel.

"WHEN I spent three years at the Rex Theatre in Adelaide, we ran Paramount News exclusively. As I saw and heard the end title and its music at least twice a day during this period, you can imagine the thrill and fond memories the hearing of this title in a British film all the way from Syria and being screened here gave me."

HE goes on: "Paramount (New York) has given orders to destroy these films when finished with. Soon there will be a big glow on the horizon as we burn them. I am going to chop that above-mentioned music out and play it over again in my spare time."

SPEAKING of newsreels, what a difference there is in the appeal of the speaking voices of commentators—from the soft and sympathetic to the hard and unlovely. Seeing the newsreels every week, as I do, I should, if I were in our Australian friend's place, treasure the spoken word of one or two commentators, but commit to the flames without hesitation the sound tracks of others.

J. BENSON.

CAUSES OF FILM DAMAGE IN AMERICA

S.M.P.E. Surveys the Field

CRITICISM of film exchanges as responsible for a great deal of the film damage met with in America was expressed at a S.M.P.E. gathering which listened to a paper on "The Projection Life of a Film" by R. H. Talbot, of the Eastman Kodak company.

Mr. Talbot dealt first with the pitch of film sprockets and its responsibility for wear, and turned to a familiar form of damage encountered in this country—edge mutilation, where film edges have been found torn and rows of perforations entirely missing.

As in this country, copies received directly from the distributor's despatch department by the theatre have needed the removal of two or three feet of film before projection, and on some occasions the inspecting department's seal had been affixed. Most of the damage to film had been caused between the theatre and the exchange.

Bent Spools

Mr. Talbot placed defective spools first as a cause of damage, accentuated by the difficulty of obtaining new metal. Spool damage has been caused by (1) the spool having been dropped during handling, (2) the film transit box having been damaged or crushed, or (3) the film having jumped a sprocket at a splice.

Sticky Prints

Oily prints are another cause of damage. When, through some defect in the rewinder, uneven winding takes place with some turns extending higher than others above the face of the reel, the film if tightly wound *and oily* will not slip back into evenness with other turns in the spool owing to the stickiness of the film surface and the tight binding, turn upon turn. Pressed into the container, the edges become damaged or are broken off.

Protecting the film on the transit spool (on which reels are sent out in America) by stiff bands of pressboard or plastic did not prevent damage to the film but somewhat lessened its extent.

Treatment of prints with preservative (to avoid abrasion) and by waxing was also dealt with by the speaker. The tendency to telescope when films have been subjected to a treatment making them glossy was also mentioned, but oil mottle is less.

Damage to Rewinders

In the discussion which followed one speaker said that it was his experience over a period of years covering film exchanges that a great deal of damage was done during rewinding the film at the exchanges and not by projectors or projectionists.

"If one will visit the average film exchange to-day it will be found that rewinders are badly out of alignment, with the result that the film travelling from the free-running reel to the rewinding reel is drawn across the side of the spool and the film edge is damaged."

Further, the out-of-line set up of rewinders causes some convolutions to protrude from the side of the roll, and when one reel is stacked on top of another during transit the edges are broken.

He urged that visits should be made to exchanges and samples of film damage catalogued. A better rewinder should be designed and a blue-print produced for their installation.

Lacquering Negatives

Another speaker dealt particularly with the application of lacquer to films, and stated that Kodak lacquer had been sold and used by laboratories over a number of years. He had personally inspected negatives on which lacquer had been applied, and cited a case in which 475 release prints were struck from a negative and the lacquer then removed. The consensus of opinion was that it looked practically as good before printing.

Mr. Talbot set as the essentials of surface treatment of films to prevent wear: (1) The provision of a smooth coating of high-gloss which should minimize the mottle on the screen from oil spots on the film; (2) Give projection runs equal to or surpassing film having a liberal application of paraffin wax along the perforated area. (3) Minimize edge damage by providing a slippery surface even when film is oily; (4) Provide protection from surface abrasion.

POOL CARBONS

SHOWMANSHIP

Edited by

The Showman

THIS week let's discuss one or two of the cardinal factors of showmanship that are, it seems, so well known that they tend to be overlooked.

I want to stress two points especially: the need for variety in exploitation and the need to direct exploitation where it will do most good.

I am raising these points because much of the material sent to me recently has a quality of sameness about it. Doubtless we have struck one of those inevitable flat patches, but it is a fact that really enterprising stunts, like the one I describe later on by Derek Edenborough, of the Union, Luton, have been a good deal less numerous than they ought to be if we are going to maintain the high standard we achieved when the activities of the Company of Showmen were renewed.

Another point I have noticed is that quite a bit of exploitation would appear to have been carried out simply for the sake of making a show. It has seemed to me to lack point, as though the managers responsible were not quite sure to whom they wished to appeal.

Let's consider these points in greater detail: first of all, variation of exploitation.

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SOME managers forget that variety is the spice of life. They tend to specialise too much in their publicity. One man finds that the attendance of a film star at his hall draws a crowd, so he goes on staging public appearances time after time until his public grows tired of the sight of celebrities.

Another man makes a hit with a shop tie up, so he goes all out on links with local traders and thereby incurs the annoyance of shopkeepers and patrons alike.

The showman who makes a real success of his advertising is the one who limits his personals, who arranges window displays only when the link with the trader's business is a real one; and who in every possible way varies his campaigns from week to week.

This demands originality and alertness of mind, a quality conspicuous by its rarity. It is worth cultivating!

★

A PICTUREGOER said to me the other day: "I can't see the sense in managers building displays inside their theatres. When I want to know what they're showing I don't step inside to find out—I either scan the local paper, look for a poster somewhere or study the outside of their halls. No one likes to go in, look round, and then walk out again."

There's sound sense and psychology in this. Your aim is to get people in to your show, and you can't do that unless you advertise outside. So many exhibitors send me pictures and reports of lobby displays they have devised that I cannot help thinking they have overlooked this fundamental truth.

Lobby shows, presentations, trailers, etc., are all very well and can be effective with films that require selling even to the "regulars," but the first step should be to publicise your show around the district. You have to assume that people are not looking for entertainment but have to have it pushed under their noses.

★

IT is possible to grow so accustomed to one's hall after a short while there that one entirely overlooks its shortcomings—faults which might be remedied. Many a manager would do well to take an hour off from routine duties and take a stroll round the premises deliberately looking for things which might be improved.

If you feel this beyond your powers, get a candid friend to go round with you some time and tell you frankly what he would do to make the place more attractive and efficient.

The result will probably be all the better if the critic is unconnected with the film or theatrical business. He will have the outlook of the public rather than the specialist, and that is just what you need.

This huge head of George Sanders made an effective display in the lobby at the Odeon, St. Albans, when C. A. Tooth was exploiting G.F.D.'s UNCLE HARRY

★

FOR instance, the best programme in the world will fail to give satisfaction if your patrons are not comfortable. And at this season of the year physical comfort includes warmth.

In present circumstances it is not possible merely to issue directions to the stoker and leave matters at that. It is going to be far from easy to keep the larger kinemas above freezing point this winter unless other measures are adopted.

The first thing I noticed when visiting a comparatively modern hall not so long ago was an appalling cross-current at floor-level midway down the stalls aisle.

It will pay you to make careful investigation when the house is unoccupied and to have any gaps of this kind stopped up as effectively as possible before the really cold weather sets in.

Useful Chief

CHIEF operators are frequently mentioned by managers as valuable contributors to their exploitation efforts. The chief at the Criterion, Dudley, is one who gives his manager, T. Toole, valuable assistance.

For instance, he was responsible for putting into practical form the ideas of Toole for a lobby display for 20th-Fox's "A Tree Grows in Brooklyn." The display consisted of a large model book, flanked by trees and surrounded with cards giving stars' names and title, with a panel beneath giving details and stars' photographs.

The whole display was 8 ft. long and 7 ft. high. The book, constructed by the chief out of old sheet tin, was 3 ft. by 2 ft. 6 in. The general effect of the display was one of simplicity and neatness that drew attention to the salient facts.

Tunes and Teasers

THE campaign devised by G. C. Warren, of the Rialto, to exploit Anglo-American's "Waltz Time" began with teaser advertisements which were displayed in the kinema café, the British Legion club and many parts of Maidenhead.

For the three weeks prior to playdate Richard Tauber records were played during the interludes, and a slide was shown which drew attention to a waltz competition at the British Legion Hall, the finalists of which were to appear at the Rialto.

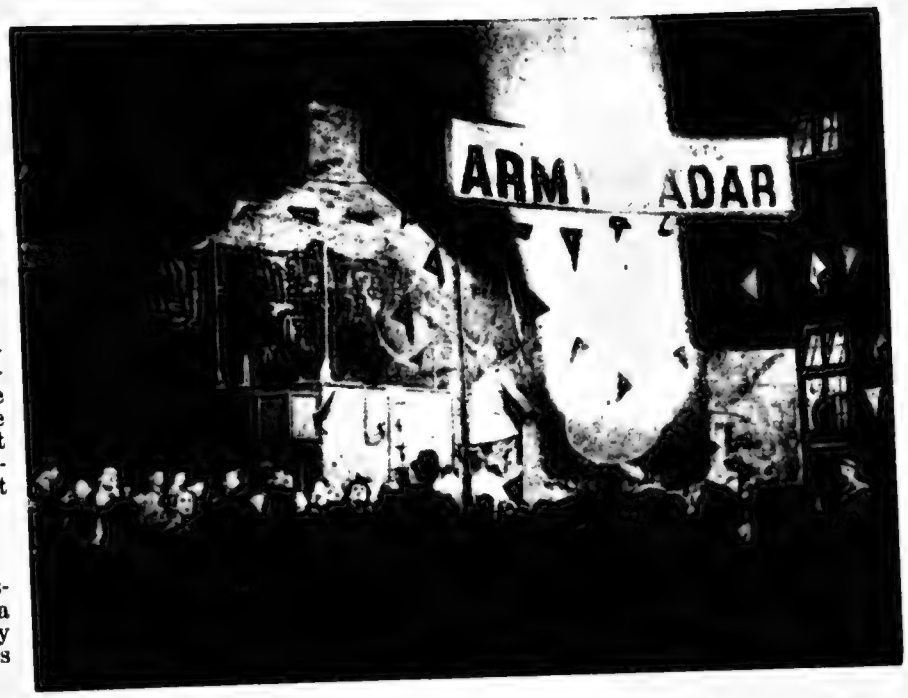
This competition was extremely successful, and four finalists were selected to appear at the kinema during a special stage show.

Shop tie-ups with leading stores in the town completed Warren's campaign which, incidentally, did not entail the expenditure of a single penny.

Horrific

AN horrific effect was the keynote of the exploitation arranged by C. S. Bishop, of the Grand Palace (Odeon), St. Albans, to put over British Lion's "Dead of Night."

For the front-of-house display a large



Derek Edenborough, of the Union, Luton, exploiting Pathe's DILLINGER, persuaded a Radar unit exhibiting outside his hall to illuminate his front-of-house display. Here you see the light and the crowd looking upward

cardboard bat with eyes that lit up at night formed the centre-piece. The vestibule display also employed the bat motif and included a sinister coffin with a hand protruding and a ghost reflected through a mirror on to a black curtain.

The whole display, which was contrived by Bishop and his assistant, T. Phillips, neatly captured the spirit of the film and aroused considerable attention.

Competition

A USEFUL tie-up with a local shoe shop and neat use of a competition were the outstanding points in the campaign by H. Ward, of the Super, Oxford, to put over "The Affairs of Susan."

He reciprocated with the shoe shop by incorporating their goods in his lobby display, and showed a touch of enterprise by borrowing gowns from his café manageress, Miss Jakins, to clothe two models which were part of the set-out.

The competition covered guessing titles of certain songs, all tied up with the word "Susan," and first-rate Sunday night business was ensured by the fact that the result was announced on that night.

Enterprise

ALWAYS an enterprising showman, Derek Edenborough, of the Union, Luton, was quick to seize an opportunity to gain a spot of extra publicity when he was exploiting Pathe's "Dillinger."

It happened to be during the town's War Memorial Week and a demonstration of Radar by the Royal Corps of Signals was taking place opposite Edenborough's theatre.

Edenborough promptly arranged with the Radar unit to illuminate the theatre with their searchlight. He then placed a dummy of Dillinger and a streamer high up on his frontage, and a very striking display was thus created and seen by the thousands of people who visited the Radar show. Unfortunately, the photographs Edenborough sent me are not suitable for reproduction.

Song by Staff

ANOTHER showman who is lucky enough to have a co-operative chief operator is J. Webster, of the Ritz, Potters Bar. His chief possesses a really good voice, and as Webster is manager-organist the pair were able to do a nice piece of musical exploitation for Anglo-American's "Waltz Time."

The week prior to playing, Webster put on a short musical interlude of music from the film. After playing two numbers, he had the lift slowly descending, meanwhile the tabs opened to reveal the chief, in period costume, ready to sing a song from the film. After this the lights dimmed, the organ resumed solo and the trailer was shown.

Atmosphere

ATMOSPHERIC decoration of the foyer can sometimes be overdone, but there are films which lend themselves naturally to this kind of exploitation, and RKO-Radio's "The Enchanted Cottage" is one of them.

Harry Ward, of the Super, Oxford, made a vestibule display for this film which included a cigarette and chocolate kiosk disguised as a country cottage with a flowery garden path leading up to it.

The detail work of this display is exceptionally good and includes a well, a kennel complete with dog and butterflies among the flowers.

Black and White

H. R. PUMFREY, of the Regent, Great Yarmouth, produced a well-rounded campaign for Anglo-American's "Waltz Time," the highlight of which was a tasteful window display, carried out in black and white, with gramophone records, a large mask, a black evening gown and star portraits effectively composed.

Teaser strips, in the shape of a mask, were flooded round the town, with wording widely varied.

Hand-painted posters by a local artist were displayed in shop windows showing the stars waltzing round the clock. A large hand-painted portrait of Richard Tauber was displayed in an illuminated frame in the foyer.

Mass Attack

WHEN exploiting Warner's "Hollywood Canteen," W. H. Fowler, of the Commodore, Liverpool, concentrated on the industrial workers, tying up with four works canteens which together employ approximately 12,000, as well as two Forces' canteens.

Each canteen was supplied with publicity, consisting of one streamer, two 80 by 30 art posters, and two quad pictorials.

This method of concentrating on the masses proved very successful, and the film broke all previous records, playing to full capacity at each performance.

Outside Publicity

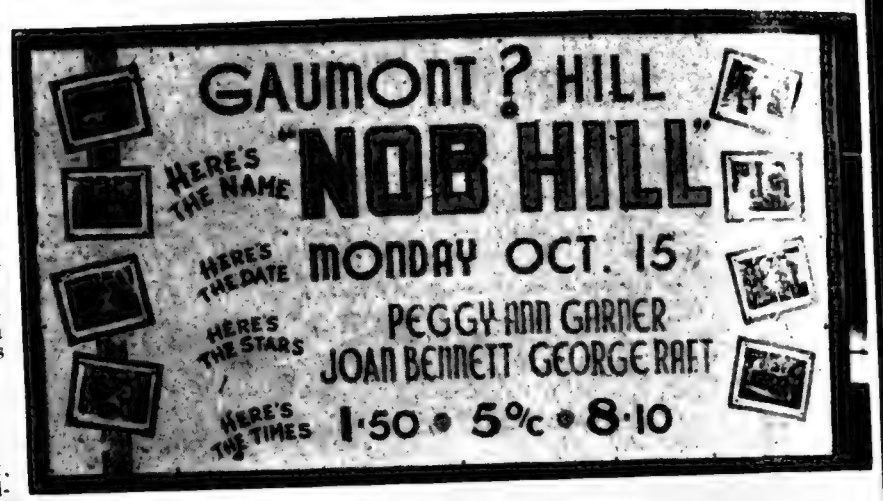
FOR the showing of "Waltz Time," Jack Edmundson concentrated his publicity efforts chiefly away from the Regal, Grimsby, and there is no doubt that this "outside" publicity had a great deal to do with the kinema record being very nearly broken.

Numerous window displays were arranged with the leading music shops and other stores. Edmundson covered the local dances with tie-ups, including a large banner artistically coloured on show at the Gaiety Ballroom, the largest dance floor in Lincolnshire. Two special "Old Fashioned" dance nights were also held during the week, when the majority of the music from the film was played and suitably announced over the microphone.

Other outside publicity included the hanging of special clock cards underneath most of the clocks in the town, so that when anyone looked for the time of day they would also see that it was "Waltz Time" at the Regal.

Telling Teaser

Ralph Phillips, of the Rose Hill Gaumont, Morden, captured public interest with an enterprising teaser campaign when he put over 20th-Fox's NOB HILL. The poster on the left aroused very considerable local curiosity. Doorman, staff and manager were questioned about it scores of times. At times quite large crowds collected around it. A simple stunt but one with imagination, and therefore effective.



This is Ralph Hill's "follow-up" poster which explained the one shown above (left). It clinched the stunt and gave the facts about the show neatly and forcibly.

This panel putting over Eagle-Lion's HENRY V was personally executed by C. E. Wythe, of the Odeon, Edgware Road, London. Mr. Wythe's talent has previously been put to good use in tasteful displays in his theatre's vestibule.

Long Term Policy

H. W. DIXON, of the Odeon, Peckham, had a long-term campaign for "Henry V" (Eagle-Lion).

Exploitation commenced in January with an artistic poster on the sweets kiosk in the vestibule, and inscriptions painted on the panels of the entrance doors to the circle lounge.

In July invitations were issued to the Mayor and Mayoress of Camberwell, to local Members of Parliament and local borough councillors for the first night showing. Local schools were also invited to special morning performances.

One month before playdate a competition for the best drawing or painting of scenes from the play was organised for the Odeon National Cinema Club.

Savings Tie-up

IN his exploitation of "Since You Went Away," A. E. Bradbury, of the Gaumont, Stroud, paid special attention to the fact that it was a three hour film and Times of showing were announced on

the screen and special D.C.s were prepared for the theatre front.

The local secretary of the National savings movement co-operated. The bills supplied were distributed to the various savings groups in the surrounding villages, and the district secretary sent a letter to each group requesting them to see this film and spread the news around.

There was also a display in the selling centre that gave good publicity.

Excellent business was done with this film.

Small Town Work

A. E. WALKER, of the Birks, Aberfeldy, had a campaign for 20th Century-Fox's "Something for the Boys" that extended far beyond his original plans. He began with a teaser poster campaign.

He installed a visitors' book in his foyer. Visitors were invited to give their opinion of the picture and free tickets were offered as prizes for the best remarks. Other patrons were asked to judge the efforts by marking a cross on those they favoured.

The book was made up with space for comments and the crosses. Each page carried star photos, pictures and Press pars. This proved so interesting to patrons that he received three complaints of patrons monopolising the book.

Lifeboat Day was an obvious tie-up, and as a result the local paper photographed the selling girls, and it was in the paper before they realised they had handed out a free advert.

Walker also got in touch with the organiser of the National Savings movement, and all collectors were instructed to use the title as their slogan for that week.

The Rector of Breadalbane Academy was approached and organised a National Savings poster competition for school children. It was easy, with the help of Fox's National Savings posters, to tie in a few real posters along with those for the picture to make a real display. Shop tie-ups completed Walker's good work.

Flea Circus

E. BUCKLE, of the Union, Didsbury, was one showman who did not use chairs in his exploitation of U.A.'s "The Fifth Chair."

He constructed a flea circus, this being a box 12 in. by 10 in., complete with circus ring, tightrope, flying trapeze, step ladders and chairs for the performers. The front was covered with glass and illuminated from above.

There were no fleas in, of course, but a card underneath stated "No Performance To-day. Performers on Holiday."

This was mounted on a folding display which carried two coloured pictorial quads and a D.C. reading: "This is the flea circus discarded by Fred Allen after he inherited 12,000,000 dollars in the Fifth Chair."

Buckle also had "Lost and Found" notices in several shops, reading as follows: "Lost. 15 trained fleas all with blue eyes and wearing red uniforms. Please return to Fred Allen as they are required urgently for 'The Fifth Chair' at the Capitol week commencing October 15," and "Found. 1,000 laughs and a first-class evening's entertainment in 'The Fifth Chair' at the Capitol."

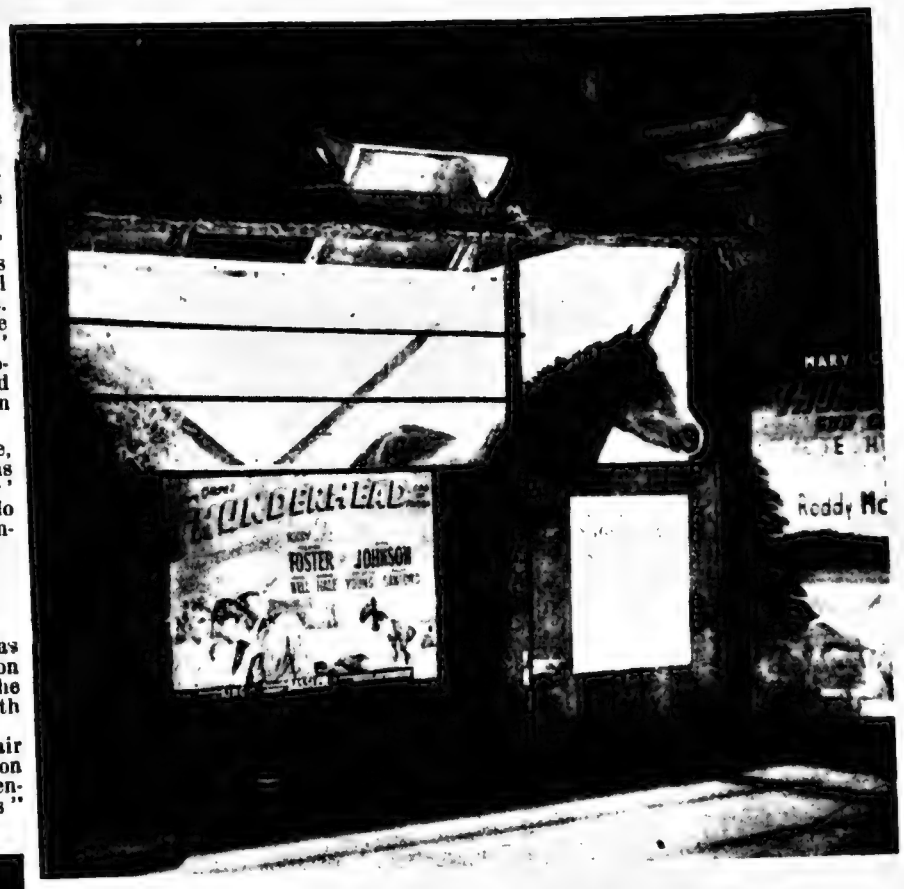
He also had D.C.s round the theatre, reading "Wanted, a person or persons who can sit through 'The Fifth Chair' without laughing. The management do not offer any reward as they do not consider such a person exists."

Hair Appeal

MUCH public interest was aroused as a result of a nightly fashion parade arranged by Mr. Iverson, of the Odeon, Woking, in connection with Paramount's "Incendiary Blonde."

In co-operation with a local hair stylist, Iverson produced a fashion parade each evening, prior to the screening of the film, featuring the "Texas" hair style created by Betty Hutton in her rôle of Texas Guinan.

The models were introduced by the manager, who also gave a brief description of the hair style. The models, after parading across the stage, were to be seen in the circle lounge, where patrons could observe the hair styles more closely.



A live foal in the stall—that was how W. H. Deacon, of the Coventry Gaumont attracted attention in the foyer to 20th-Fox's THUNDERHEAD, SON OF FLICKA.

A neat but simple display to exploit 20th-Fox's A TREE GROWS IN BROOKLYN. It was devised by George Pain of the Gaumont, Glasgow

Reissues

C. A. PAICE, of the Theatre Royal, Portsmouth, featured a double reissue programme of the Renown films "Calling All Stars" and "The Gaunt Stranger."

Either side of the main entrance were two 3 ft. by 8 ft. posters, one for each film. "The Gaunt Stranger" poster was painted to give a spectral effect, which was greatly added to at night.

The "Calling All Stars" poster had a number of small stars containing the names of the four bands and 40 stars appearing in the film. Over the main entrance and these two posters was a large linen banner, also containing information about this programme.

For "Calling All Stars" a public address outfit was installed, the microphone being in the box-office. Over this outfit records were played, times of showing and particulars of the programme were given. Passers-by stopped to listen and many became patrons.

As an additional advertisement Paice had 500 stickyback labels printed, and with the help of various tradespeople, these labels were stuck on cigarette packets, placed in library books, stuck to walls and in Sunday newspapers before delivery.

Waltz Window

A SPECTACULAR window display in the showroom of the city's leading radio dealer was the chief feature of the exploitation by Charles Batley to exploit Anglo-American's "Waltz Time" at the Regent Cinema (A.B.C.), Norwich.

The window was dressed to represent a ball room, imitation pillars in white and gold cardboard framed a window through which a star-spangled night sky was visible. To the right of the window were two lifesize figures waltzing, the whole being surmounted by a huge scarlet domino mask.

In the foyer at the Regent a 20-ft. banner, printed in black and red, stretched across the central staircase, met all patrons' eyes when entering the kinema.

At the Samson and Hercules Dance Hall a special waltz competition was arranged, publicity being given to the film. During the week of filming additional space was taken in all the papers.

Home Made

L. K. CROWTHER, of the Odeon, Accrington, sends particulars of a striking foyer display for "Henry V," designed and erected by himself and C. Greenwood, assistant manager.

A castle was painted on old banners built up on a timber frame. Shields and cut-outs of horsemen were of plywood, the galaxy of colour presenting a striking and effective display.

The overall size of the display was 14 ft. by 12 ft., the whole of which was illuminated by a coloured flood. During play week the display was erected on the canopy with the addition of 20 ft. by 3 ft. linen banner.

An extensive Press campaign secured good write-ups, one paper giving half a page to the subject, plus photographic prints of scenes from the film.

Opportunist

PUBLICISING Gainsborough's "They Were Sisters," E. V. Walls, of the Clifton, Great Barr, seized an opportunity in a showmanlike manner.

A week before playdate, during a National Savings Week stage show, one of the usherettes played the piano dressed in one of the dresses worn by Phyllis Calvert in the film. Walls announced this and got in some publicity for the film.

The foyer display consisted of a large portrait of the sisters with frame draped with green velvet curtains and stood on draped steps. The title on the bottom of the picture read: "They Were Sisters by Gainsborough."

Stills, art card with stars and another with information that dresses which were worn by two usherettes and loaned by Gainsborough proved of great interest.

Sweethearts

T. J. HAMMERILL, of the Romilly, Barry, exploiting G.F.D.'s "I'll Be Your Sweetheart," offered complimentary tickets each night to the six oldest married couples in Barry. One of the couples who qualified had only been to a kinema once before during their lives. The stunt won a good Press and created considerable local interest.

The Showman

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MUSIC

Don't Overplay That Signature Tune!

Says JACK COURTNAY

HOW would you feel to-day if, after a "night out," you were suddenly jerked into wakefulness by the raucous playing of a tune which, while familiar, you just couldn't place—irritated, perhaps, worried. But, had it happened in the 16th century, relieved, for thus the watchmen or "waits" of those days marked the passing hours. Each town had its own waits, who, in turn, had their own tune, so identifying time and place. Surely the most significant "signature tunes" of all time!

The portrayal of character by music in films has always been of great importance, and the use of "theme" tunes in the silent days became a "fine art," so that shopping by patrons for the best musical setting was prevalent.

It is not surprising, therefore, that in or about 1920, when bands began to broadcast, they chose a popular tune with which to conclude their programmes—a musical "signing off" or signature. Occasionally this was used as an opening, but to-day it furnishes both beginning and end.

Little discretion has been exercised in the selection of these tunes by organists. In many cases the one chosen does not seem to tie up in any way—personal or topical. In others, the constant playing of the same tune many thousand times has resulted in a grotesque parody of what was once a tune, and worse still—in many cases—it has become just a time killer.

These are all good reasons for not overdoing the signature tune. But the most important is that, because "variety is the spice of life," the inane reiteration of the same tune, by the same person, on the same organ, with the same combination, in the same place every day, can serve no useful purpose.

No! The more I see of the game the more convinced I am that an unexpected opening is best; for they may like your show, but not you, and if you betray your personality by immediately playing your signature tune, you simply pass up another chance of overcoming their prejudice.

When you have taken your bows, then play your signature tune—thus signing your work.

Organists' Register

IN your interests I am compiling a complete list of organists for record purposes and to ensure that all organists receive adequate service from music publishers. You would help me make this "KINE. Service" a success, by sending on a p.c. addressed to me here the following particulars, (a) Name, (b) Theatre and Circuit, (c) Organ, (d) Resident or Touring, (e) Broadcasting or not, (f) Private address if Touring.
—J. Courtnay.

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR NOV. 19 RELEASES

BOSS OF BOOM TOWN (G.F.D.)

CERT. U. Length 5,018 ft. Reviewed in KINE. October 25, 1945.
STAR.—Rod Cameron.
ATMOSPHERE. — Fast-moving romantic melodrama, showing how U.S. Cavalry "get the goods" on a ruthless and elusive hold-up gang.
ORGAN.—Overture, "Light Cavalry" (Suppé).
NON-SYNC.—As organ, on H.M.V. B.2856 (Part 1).

GOD IS MY CO-PILOT (Warner)

CERT. U. Length 7,917 ft. Reg. No. F.8486. Reviewed in KINE. August 30, 1945.
STARS.—Dennis Morgan, Raymond Massey and Alan Hale.
ATMOSPHERE.—Aerial war melodrama, based on biography of Robert L. Scott, who, following the bombing of Pearl Harbour, teamed up with the famous Flying Tigers in a one-sided battle against Japs in China.
ORGAN. — "Sicilian Vespers" (Verdi), Boosey and Hawkes.
NON-SYNC.—"Danse Infernale," Stravinsky, on Columbia 1 2281.

SONG OF MEXICO (British Lion)

CERT. U. Length 5,169 ft. Reg. No. F.8567. Reviewed in KINE. September 27, 1945.
STARS.—Adele Mara, Edgar Barrier and George Lewis.
ATMOSPHERE.—Mexican musical story-travelogue. Directed by short producer James A. Fitzpatrick.
ORGAN.—"Havanaise" (Yradier-Shalmer. Published Liber.
NON-SYNC.—"Mexican Magic," on H.M.V. B.9203.

THE LOST WEEK-END (Paramount)

CERT. A. Length 8,912 ft. Reviewed in KINE. September 27, 1945.
STARS.—Ray Milland, Philip Terry and Jane Wyman.
ATMOSPHERE.—Unusual pathological melodrama, analysing the mind of a chronic dipsomaniac.
ORGAN.—"Slavonic Rhapsody" (Friedman).
NON-SYNC.—As organ, on H.M.V. C.2702 (Part 1).

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BRISTOL C.E.A. TRIBUTE TO COUNCILLOR

COUN. GEORGE REES said that at Bristol C.E.A. the chairman, **Coun. F. G. W. Chamberlain**, was defending his seat on the Bristol City Council in the coming municipal election, and on behalf of the members he expressed the hope that he would be successful in again winning the seat.

Rees also declared that exhibitors should take a greater interest in local affairs, and obtain seats on their local councils, as things came before these bodies that affected the Trade.

Thanking them for their good wishes Chamberlain intimated he would be glad of cars on polling day.

☆

W. Croneen, manager of the Plaza, Gillingham, recently had a 'phone call which made him think he was having his leg pulled. A voice said: "This is John Mills, and I'd like to come round this evening to see "Meet me in St. Louis.'" And it was John Mills, who has been working on a film in the Medway Towns district. The star not only visited the Plaza, but also signed autographs for the staff of the kinema.

☆

Prisoner in Japan for Four Years

NEWS has been received that **George Westacott**, who before the war was employed at the Coliseum, Newport, Mon., is now safe, after nearly four years in Fukuoka Camp in Japan. He writes that he is "fairly fit," and he thinks he will be able to manage the journey home.

☆

James Craig Howie, solicitor, Bathgate, who has died at Golspie Hospital, while on a motor tour in the north of Scotland, was a director of the Lothian Star Theatres, Ltd., and of the Film Transport Service (Great Britain), Ltd.

☆

J. A. Campbell, late of the Odeon, West Hartlepool, Bury and Accrington, has joined Raymond Stross Theatres, Ltd.

Before joining the Army in 1939 Mr. Campbell was a Scottish footballer, having played with a 1st Division Scottish team. He began his film career as an operator with A.B.C., and before joining Odeon was with Gaumont-British.

☆

He Leaves the Film Business

SQUADRON-LEADER JIMMY REED, A.F.C., who recently returned to La Scala, Glasgow, has now decided to leave La Scala to take over, in association with **Bert Brown**, The Crown Hotel, Dunoon, from the end of November.

☆

The wedding will take place in Glasgow of **Miss Isobel L. Turner**, younger daughter of **John R. Turner**, secretary of the C.E.A. Scottish branch, to **Major James Lillie Thomson**, of Glasgow.

☆

A. H. Page, of Mole-Richardson, is severing his connection with the company to start in a business on his own.

C. R. Kirk will be his successor.

☆

Was glad to have the opportunity of a chat with A. R. Shipman at last week's party thrown by Sydney Box in honour of Ann Todd, writes a KINE. representative.

The circuit which he controls with F. King is one of the most progressive of the smaller theatre groups but there is little of the frequently criticised head-office mentality in its functioning.

☆

Morris Resigns 20th-Fox Midland Office

F. S. MORRIS, office manager for 20th-Fox under Midland manager "Vic" Jones has resigned.

Prior to joining the Birmingham branch staff, three years ago, Morris occupied a similar post with Paramount, which company he served for twenty-two years in Birmingham.

On Monday he goes over to RKO-Radio as office manager for Midland manager "Norman" Smith.

☆

The many Fleet Street friends of **Sam Pullen**, formerly Press Contact 20th Century-Fox, will welcome his return to Soho Square. He was recently demobilised with the rank of Lieutenant, R.A., after six years' service.

☆

Comedian Acts as Best Man

TOMMY MORGAN, Scots comedian, acted as best man at the wedding of **Geoffrey Charles Body**, manager of the Morgan shows, when he married **Dorothy McCarthy** last week.

Dorothy was staff supervisor at the Glasgow Pavilion.

☆

H. R. Armstrong, proprietor of the Royal Hippodrome, Dover, until it was wrecked by a shell during the last week of the bombardment, has been appointed manager of the Pleasure Gardens Theatre, Folkestone.

☆

Frank Hagley, who has taken over the musical directorship of the Empire Theatre, Edinburgh, was formerly musical director at the Lyceum, London. Just out of the R.A.F., he wants to make the theatre orchestra part of the show instead of a "bar turn."

☆

Enjoying a Well-Earned Holiday

PAT COFFEY, owner of the Picturedrome, Tralee, The Tivoli, Limerick, and kinemas in Listowel and Castleisland, Co. Kerry, with Mrs. Coffey, is on holiday in Dublin. They were among the guests at the kinema dance recently held in Dublin under the auspices of the C.T.B.F.

☆

Robert Donat is spending a short holiday in Eire. His last visit to Eire was about three years ago when he appeared at the Press Fund Concert at the Theatre Royal, Dublin.

☆

Organist **Billy Underwood**, after a short stay at Worthing, was back at the organ at the Astoria, Brighton, this week.

☆

Edgar A. Stow points out the KINE. was wrong last week in describing the late Vincent Norman as manager of the Majestic at Beeston, Nottingham.

Norman left the theatre 16 months ago and was succeeded by Stow, who has been running the Majestic ever since.

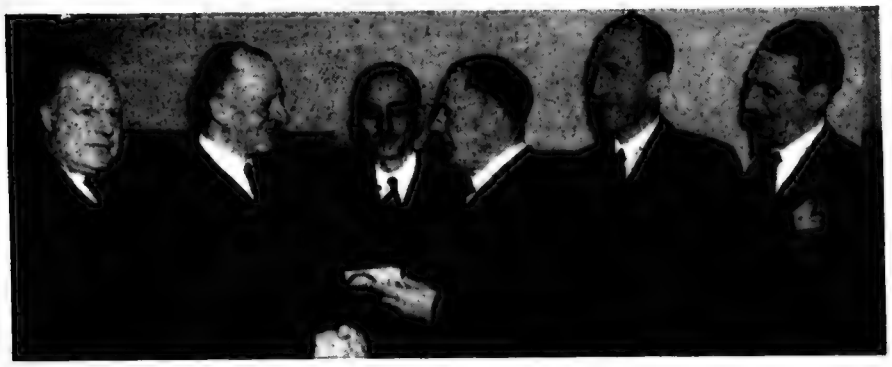
☆

Alderman E. T. Parker, whose death occurred at Bristol, where he was secretary of the Bristol Trades Council, helped to organise the kinema employees in the city to form a union. He was also a supporter of the Sunday opening of kinemas.

☆

Bob Gray, for the past five years in the Army, has now returned to his peacetime duties as manager at the Locarno Ballroom, Glasgow, where he was for seven years before the war.

☆



ODEON PRESENTATION

Managers of the South-Western area of Odeon, presented G. K. Allerton with a wrist watch. Allerton is retiring from the position of Western theatre controller. F. Hosier (Plymouth) made the presentation at Bristol

Jack Courtnay, secretary of A.T.O., has recently joined the KINE. corps of specialists. He is editing the musical feature on kinema organists

WORLD PREMIERE

The world premiere of Sydney Box's THE SEVENTH VEIL, was held at the Leicester Square Theatre recently. In the picture: S. F. Ditcham, Emeric and Mrs. Pressburger and E. T. Carr

FILMS TO BE SHOWN BETWEEN THURS., NOV. 1 AND WED., NOV. 7

Thursday

Too Young to Know
(Warners)

Studio One. **10.30 a.m.**
Cast: Joan Leslie, Robert Hutton, Dolores Moran, Harry Davenport, Rosemary DeCamp, Robert Lowell and Arthur Shields. **Director:** Frederick De Cordova.

"Too Young to Know" re-unites the romantic team of "Hollywood Canteen"—Joan Leslie and Robert Hutton.

In this story the couple are married, only to discover that married life makes too many demands on their freedom and their sense of responsibility. How they part in anger, meet again and find that their estrangement is worse than before, but finally realise that they really need each other makes a popular story.

The film deals with some of the problems which beset many couples who rushed into marriage during the war.

That Night With You
(G.F.D.)

Leicester Square Theatre. **10.30 a.m.**
Cast: Susanna Foster, Franchot Tone, Barbara Sears, Jacqueline de Wit, David Bruce, Louise Allbritton, Buster Keaton and Irene Ryan, **Director:** William A. Seiter.

This is a musical romance with Susanna Foster as a stage aspirant who poses as the daughter of a famous theatrical producer in order to earn herself a contract.

The consequences of her masquerade are hilarious, while there is a full quota of entertainment in modernisation of classics, as "The Barber of Seville."

Franchot Tone is the philandering Broadway show king who suddenly finds himself with a "daughter"; Louise Allbritton's rôle of a cynical secretary is first rate.

Rage in Heaven
(M-G-M)

Private Theatre. **10.30 a.m. and 2.30 p.m.**
Cast: Robert Montgomery, Ingrid Bergman, George Sanders, Lucile Watson and Oscar Homolka. **Director:** W. S. Van Dyke II.

Following the successful reissue of Robert Montgomery's first story on psychological melodrama, "Night Must Fall," there is an equally good story, "Rage in Heaven," in which he co-starred, with Ingrid Bergman.

The tale is about a man, forced by insane jealousy to plan an almost "perfect crime."

Forthcoming Attraction

THIS film will be shown on Thursday and Friday, November 8 and 9, synopses of which will appear in next week's issue of the KINE:—

THURSDAY, NOVEMBER 8.—No shows have been fixed up to the time of going to press.

FRIDAY, NOVEMBER 9, "Kitty" **(Paramount),** in the Private Theatre at 10.30 a.m. and 2.30 p.m.

Friday

Story of G.I. Joe
(United Artists)

Studio One. **10.30 a.m.**
Cast: Burgess Meredith, Robert Mitchum, Freddie Steele, Wally Cassell, Jimmy Lloyd, Jack Reilly and Bill Murphy. **Director:** William A. Wellman.

Ernie Pyle's "Story of G.I. Joe" provides Burgess Meredith with the opportunity to give a great performance as that courageous little fellow, Ernie Pyle, ace American war correspondent.

Ernie Pyle attached himself to a company of infantry which fought through N. Africa and Italy, sharing their hardships and risks.

WARNER SHOW TO-DAY

Joan Leslie and Robert Hutton in a scene from TOO YOUNG TO KNOW, to be Trade shown by Warner at Studio One at 10.30 to-day (Thursday)

Tuesday

Confidential Agent
(Warners)

Studio One. **10.30 a.m.**
Cast: Charles Boyer, Lauren Bacall, Katina Paxinou, Peter Lorre, Victor Francen, George Coulouris, and Wanda Hendrix. **Director:** Herman Shumlin.

This is "sultry" Lauren Bacall's second film—an adaptation of Graham Greene's novel about intrigue in England at the time of the Spanish Civil War.

Boyer, as an agent for the Republican forces, comes to Britain to buy coal to prevent its going to the Fascist forces; Lauren Bacall is the daughter of a coalowner.

Warner says that although the first copy of "Confidential Agent," which is being rushed across from America, is expected before Tuesday, they have made alternative arrangements in view of the uncertainty of transport these days. Should the copy not arrive in time, exhibitors will see "My Reputation," the Barbara Stanwyck film (shown earlier this year) and reviewed in the KINE. on April 19. This is set for release next year.

The Stork Club
(Paramount)

Private Theatre. **10.30 a.m. and 2.30 p.m.**
Cast: Betty Hutton, Barry Fitzgerald, Don DeFore, Robert Benchley, Andy Russell, Bill Goodwin, and Iris Adrian. **Director:** Hal Walker.

"The Stork Club" is a lavish comedy built around the famous New York rendezvous of that name.

The picture is B. G. DeSylva's first independent production for Paramount.

Several big new song hits are introduced. Betty Hutton is seen as a hat-check girl at the club who comes into an unexpected windfall when she saves a multi-millionaire, played by Barry Fitzgerald, from drowning.

Under Western Skies
(G.F.D.)

Own Private Theatre. **10.30 a.m.**
Cast: Martha O'Driscoll, Noah Beery, Jun., Leo Carrillo, Leon Errol, Irving Bacon, Ian Keith and Jennifer Holt. **Director:** Jean Yarborough.

This is a musical Western in which the story revolves around Leon Errol's variety show, his daughter played by Martha O'Driscoll, and the two men who fall in love with her, Leo Carrillo (as leader of a gang of outlaws) and Noah Beery, Jun. (a small town school teacher).

The action is set in Arizona in the seventies of last century.

The four musical numbers written for Miss O'Driscoll include "Under Western Skies," "Don't Go Making Speeches," "Cowboy's Prayer," and "An Old Fashioned Girl."

Wednesday

Trail to Gunsight
(G.F.D.)

Own Theatre. **10.30 a.m.**
Cast: Eddie Dew, Lyle Talbot, Fuzzy Knight, Ray Whitley, Maris Wrixon, Buzz Henry and Marie Austin. **Director:** Vernon Keays.

This Universal Western stars Eddie Dew, a comparative newcomer to the sagebrush screen. He is described as quick on the trigger and easy on the ear.

Maris Wrixon has the principal feminine lead, while Fuzzy Knight is the hero's right-hand man.

Ray Whitley and his Bar-6 Cowboys provide melody.

The plot shows Dew in action against a gang of crooks

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Thur., Nov. 1	10.30 a.m.	Studio One ...	Too Young to Know	Warner	Joan Leslie... ...	—
,, ,, 1	2.30 p.m.	G.B. Theatre ...	Tour Face is Your Fortune ; Pekes Sold a Pup.	Exclusive	———	—
,, ,, 1	10.30 a.m.	Leicester Sq. Th.	That Night With You	G.F.D.	———	—
,, ,, 1	10.30 a.m. & 2.30 p.m.	Own Theatre ...	Rage in Heaven...	M-G-M	———	—
,, ,, 2	10.30 a.m.	Studio One ...	The Story of G.I. Joe	United Artists ...	Burgess Meredith ...	—
Fri., ,, 2	2.30 p.m.	G.B. Theatre ...	Jungle Island	Exclusive	———	—
,, ,, 5	2.30 p.m.	G.B. Theatre ...	Breach of Promise...	Exclusive	———	—
Mon., ,, 6	10.30 a.m.	Studio One ...	Confidential Agent	Warner	Charles Boyer ...	—
Tues., ,, 6	10.30 a.m. & 2.30 p.m.	Private Theatre	The Stork Club ; Popular Science, J4-2.	Paramount ...	Betty Hutton ...	—
,, ,, 6	10.30 a.m.	Private Theatre	Under Western Skies	G.F.D.	———	—
,, ,, 7	2.30 p.m.	G.B. Theatre ...	His Lordship Goes to Press ...	Exclusive	———	—
Wed., ,, 7	11 a.m.	Private Theatre...	New Pathe Pictorial Nos. 66-68 ...	Pathe	———	—
,, ,, 7	10.30 p.m.	Private Theatre	Trail to Gunsight	G.F.D.	———	—
,, ,, 9	10.30 a.m. & 2.30 p.m.	Private Theatre...	Kitty	Paramount ...	Paulette Goddard ...	—
Fri., ,, 9	11.30 a.m.	G.B. Theatre ...	River of Death ; Golden Ghost ...	Exclusive	———	—
,, ,, 9	10.30 a.m.	Celluloid Theatre	Five Were Chosen...	Grand National ...	———	—
			BIRMINGHAM.			
Mon., Nov. 5	10.30 a.m.	Scala	Rage in Heaven	M-G-M	Robert Montgomery...	—
Tues., ,, 6	10.30 a.m.	Scala	Johnny Angel	RKO-Radio ...	George Raft	—
,, ,, 6	10.30 a.m.	Futurist	Pride of the Marines	Warner	John Garfield ...	—
Wed., ,, 7	10.30 a.m.	Futurist	Along Came Jones...	RKO-Radio ...	Gary Cooper	A
,, ,, 7	10.30 a.m.	Scala	Midnight Manhunt	Paramount ...	William Gargan ...	A
Thur., ,, 8	10.30 a.m.	Scala	Enter Arsene Lupin	G.F.D.	Charles Kowin ...	—
Fri., ,, 9	10.30 a.m.	Scala	Too Young to Know	Warner	———	—
			BELFAST.			
Tues., Nov. 6	10.45 a.m.	Picture House ...	Tom Brown's Schooldays... ...	International ...	Cedric Hardwicke ...	—
,, ,, 7	10.45 a.m.	Picture House ...	The Wedding Night	International ...	Gary Cooper	—
			CARDIFF.			
Tues., Nov. 6	10.30 a.m.	Olympia	Pillow to Post	Warner	Ida Lupino	—
,, ,, 6	10.45 a.m.	Park Hall ...	Babes on Swing Street	G.F.D.	Peggy Ryan	—
Wed., ,, 7	10.30 a.m.	Olympia	Johnny Angel	RKO-Radio ...	George Raft	—
,, ,, 7	10.45 a.m.	Park Hall ...	Midnight Manhunt	Paramount ...	William Gargan ...	A
Thur., ,, 8	10.45 a.m.	Park Hall ...	The B Black Room	Columbia	———	A
,, ,, 8	10.45 a.m.	Olympia	Rage in Heaven	M-G-M	Robert Montgomery	—
Fri., ,, 9	10.30 a.m.	Olympia	Pride of the Marines	Warner	Ida Lupino	—
,, ,, 9	10.45 a.m.	Park Hall ...	Her Lucky Night	G.F.D.	The Andrew Sisters ...	U
			GLASGOW.			
Mon., Nov. 5	10.45 a.m.	Regal	Thrill of a Romance	M-G-M	Van Johnson	—
Tues., ,, 6	10.45 a.m.	Greens	The B Black Room	Columbia	———	A
Wed., ,, 7	10.45 a.m.	La Scala ...	I'll Walk Beside You	Butchers	Richard Bird	—
,, ,, 7	10.45 a.m.	Cosmo	Midnight Manhunt	Paramount ...	William Gargan ...	A
,, ,, 7	10.45 a.m.	Regent	Lorna Doone	Renown	John Loder	—
,, ,, 7	10.45 a.m.	Playhouse ...	Rage in Heaven	M-G-M	Robert Montgomery	—
,, ,, 7	10.45 a.m.	Regal	Pillow to Post	Warner	Ida Lupino	—
Fri., ,, 9	10.30 a.m.					
			LEEDS.			
Tues., Nov. 6	10.30 a.m.	Ritz	Pillow to Post	Warner	Ida Lupino	—
,, ,, 6	10.45 a.m.	Tower	I'll Walk Beside You	Butchers	Richard Bird	A
,, ,, 6	10.45 a.m.	Tatler	The B Black Room	Columbia	———	A
Wed., ,, 7	10.30 a.m.	Tower	Midnight Manhunt	Paramount ...	William Gargan ...	—
Thur., ,, 8	10.45 a.m.	Tower	Enter Arsene Lupin	G.F.D.	Charles Kowin ...	—
,, ,, 8	10.30 a.m.	Ritz	Rage in Heaven	M-G-M	Robert Montgomery	—
Fri., ,, 9	10.30 a.m.	Ritz	Pride of the Marines	Warner	John Garfield ...	—
,, ,, 9	10.30 a.m.	Tower	State Fair	20th Century-Fox	Jeanne Crain	U
,, ,, 9	10.30 a.m.	Tatler	Wide Open Faces	New Realm ...	———	—
			LIVERPOOL.			
Tues., Nov. 6	11 a.m.	Own Theatre ...	State Fair	20th Century-Fox	Jeanne Crain	U
,, ,, 6	10.45 a.m.	Scala	The B Black Room	Columbia	———	A
Wed., ,, 7	10.45 a.m.	Palais de Luxe ...	Midnight Manhunt	Paramount ...	William Gargan ...	A
,, ,, 7	10.45 a.m.	Futurist	Rage in Heaven	M-G-M	Robert Montgomery	—
Thurs., ,, 8	10.30 a.m.	Forum	Pillow to Post	Warner	Ida Lupino	—
,, ,, 8	10.45 a.m.	Futurist	Enter Arsene Lupin	G.F.D.	Charles Kowin ...	—
Fri., ,, 9	10.45 a.m.	Futurist	I'll Walk Beside You	Butcher's	Richard Bird ...	—
,, ,, 9	10.45 a.m.	Scala	Thrill of a Romance	M-G-M	Van Johnson	—
			MANCHESTER.			
Tues., Nov. 6	10.45 a.m. & 2.15 p.m.	Private Theatre...	Pillow to Post	Warner	Ida Lupino	U
,, ,, 6	10.30 a.m.	Theatre Royal ...	Boss of Boom Town	G.F.D.	Rod Cameron... ...	A
,, ,, 6	10.45 a.m.	Market St. P.H.	Isle of Destiny	Renown	———	U
Wed., ,, 7	10.45 a.m.	Gaiety	Midnight Manhunt	Paramount ...	William Gargan ...	A
,, ,, 7	10.45 a.m.	Gaumont ...	State Fair	20th Century-Fox	Jeanne Crain ...	U
,, ,, 7	10.45 a.m.	Market St. P.H.	Warn London	Renown	John Loder	A
,, ,, 8	10.45 a.m.	Gaiety	The BBlack Room	Columbia	———	—
Thur., ,, 9	10.45 a.m. & 2.15 p.m.	Private Theatre...	Pride of the Marines	Warner	Ida Lupino	—
Fri., ,, 9	10.45 a.m.	Theatre Royal ...	Enter Arsene Lupin	G.F.D.	Charles Kowin ...	—
,, ,, 9	10.45 a.m.	Market Street ...	Rage in Heaven	M-G-M	Robert Montgomery	—
			NEWCASTLE.			
Tues., Nov. 6	10.30 a.m.	Haymarket ...	Pillow to Post	Warner	Ida Lupino	—
,, ,, 6	10.30 a.m.	Essoldo	Anchor's Aweigh	M-G-M	Frank Sinatra ...	—
Wed., ,, 7	10.30 a.m.	Haymarket ...	Pride of the Marines	Warner	John Garfield ...	—
,, ,, 7	10.30 a.m.	Essoldo	I'll Walk Beside You	Butcher's	Richard Bird ...	A
,, ,, 7	10.30 a.m.	Stoll	Midnight Manhunt	Paramount ...	William Gargan ...	—
,, ,, 7	10.30 a.m.	Grainger ...	Thrill of a Romance	M-G-M	Van Johnson	—
,, ,, 7	10.30 a.m.	Essoldo	Isle of Destiny	Renown	———	—
Thur., ,, 8	10.45 a.m.	Essoldo	Enter Arsene Lupin	G.F.D.	Charles Kowin ...	A
Fri., ,, 9	10.30 a.m.	Grainger ...	The B Black Room	Columbia	———	—
,, ,, 9	10.45 a.m.	Haymarket ...	Rage in Heaven	M-G-M	Robert Montgomery	—
,, ,, 9	10.45 a.m.					
			NOTTINGHAM.			
Tues., Nov. 6	10.45 a.m.	Elite	Pillow to Post	Warner	Ida Lupino	—
Wed., ,, 7	10.30 a.m.	Carlton	Johnny Angel	RKO-Radio ...	George Raft	U
,, ,, 7	10.30 a.m.	Scala	Lives of a Bengal Lancer... ...	Paramount ...	Gary Cooper	A
Fri., ,, 9	10.30 a.m.	Carlton	Along Came Jones	RKO-Radio ...	Gary Cooper	—
,, ,, 9	10.45 a.m.	Elite	Pride of the Marines	Warner	John Garfield ...	—
			SHEFFIELD.			
Tues., Nov. 6	10.30 a.m.	Cinema House ...	Johnny Angel	RKO-Radio ...	George Raft	—
,, ,, 6	10.30 a.m.	Union St. P.P. ...	Follow that Woman	Paramount ...	William Gargan ...	U
,, ,, 6	10.30 a.m.	Hippodrome ...	Rage in Heaven	M-G-M	Robert Montgomery	—
Wed., ,, 7	10.30 a.m.	Union St. P.P. ...	Lives of a Bengal Lancer... ...	Paramount ...	Gary Cooper	—
Thur., ,, 8	10.30 a.m.	Hippodrome ...	Anchor's Aweigh	M-G-M	Frank Sinatra ...	—
Fri., ,, 9	10.30 a.m.	Hippodrome ...	Pillow to Post	Warner	Ida Lupino	—
,, ,, 9	10.45 a.m.	Cinema House ...	Enter Arsene Lupin	G.F.D.	Charles Kowin ...	—

KINEMATOGRAPH WEEKLY, Classified Advertisements

FINANCIAL

AMPLE surplus funds available for Cinema Mortgages or Debentures on liberal terms in sums of not less than £30,000.—Chas. B. Buxton, Limited, Local Authorities Loans Brokers, 9, Clements Lane, Lombard Street, E.C.4.

SITUATIONS VACANT

FIRST-CLASS MANAGERS WANTED. F.J.B. Theatres have vacancies for several good, experienced Managers. Kinema-trained men would be considered if they have "a love of the real theatre." Must have a flair for publicity. Hard work but interesting. Plenty of scope for a man with brains of his own.—Full particulars, age, salary and past experience, to F.J.B. Theatres, 35, Panton Street, S.W.1.

WANTED, Chief Projectionist; A.C. arcs, Kalee machines, all new; quiet situation.—State salary and refs.; Manager, Regal Kinema, Portland, Dorset.

WANTED, CHIEF OR EXPERIENCED SECOND; EVENINGS ONLY AND ONE MATINEE.—'PHONE OR WRITE, WITH PARTICULARS, TO RITZ CINEMA, BLANDFORD, DORSET. TEL. 12.

CHIEF and Third Projectionists for Pavilion Cinema, Redhill, Surrey; new equipment throughout; Mirrophonic, Westinghouse rect., new arcs and projectors; London and Home Counties applications only, to H. J. M. Cinemas, Ltd., Astoria Cinema, Purley. Uplands 0724.

WANTED, experienced Operator, Kalees, W.E.; independent; good, comfortable position, Gloucestershire.—Apply, T., Box 110, Kinematograph Weekly.

SECOND Operators wanted, Leyton kinemas; RCA sound, Simplex projectors; good salaries to right men.—Apply, Manager, King's, High Road, Leyton.

SECOND Operator wanted for the Hippodrome, Margate; good wages for a reliable man or woman, start immediately.—Apply, giving full details of experience, to The Manager.

CORONATION Cinema, 92, High Road, New Southgate, requires Second Operator; no Sundays; excellent situation.—Apply Manager.

SECOND Operator required immediately; able to take charge on occasion; no Sunday work.—D., Box 120, Kinematograph Weekly.

WANTED, good Second Operator for the Palace, Devizes.—Write, stating age, references, etc., to Vale Cinemas (Devizes), Ltd., Barclay's Bank Chambers, Pewsey, Wilts.

OFFICE Staff required, early in December, for work in London—Junior and Semi-Senior Clerks and Typists.—Apply by letter only to Messrs. Odeon Theatres, Ltd., Moor Hall, Cookham, Berks, marking the envelope "Application."

MAJOR Film Distributors require Shorthand-Typists, Copy Typists, Ledger Clerk.—Write, stating age, experience, salary required.—J., Box 100, Kinematograph Weekly.

SITUATIONS WANTED

WANTED POSITION IN OR NEAR LONDON, BY FULLY EXPERIENCED MANAGER, HOUSE ENGINEER; OVER TWENTY YEARS OPERATING EXPERIENCE. ALL TYPES OF SOUND AND PROJECTORS; FAMILY ACCOMMODATION FIRST CONSIDERATION. — REPLY, HOUSE ENGINEER, 119, WEMBLEY PARK DRIVE, WEMBLEY PARK, MIDDX.

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MANAGER desires change; age 49; fully experienced London and provinces, large and small halls; present in South. Midlands preferred.—U., Box 111, Kinematograph Weekly.

MANAGER/Manager Operator, ambitious and keen worker, wide experience, excellent references, single, smart appearance, showmanship, knowledge of all makes of projectors and sound equipments; reasonable salary.—Write, BM/CNCK, London, W.1.

MANAGER with projectionist experience desires change; go anywhere if accommodation available; trustworthy, reliable; married; good appearance.—J., Box 125, Kinematograph Weekly.

MANAGER, of good appearance, with publicity talent and administrative ability, shortly at liberty; used to busy house; tactitian and personality; bonded.—P., Box 105, Kinematograph Weekly.

POSITION wanted as Manager or Manager-Operator; experience 30 years; keen worker; permanent; London or South preferred.—K., Box 126, Kinematograph Weekly.

ASSISTANT or Relief Manager (experienced) requires whole or part-time position; disengaged.—Write, F., Box 122, Kinematograph Weekly.

CHIEF, 18 years' experience, now engaged by major circuit, desires change, owing to domestic reasons; Mirrophonic, B.T.H., RCA, rectifiers, Plenum, stage shows, all theatre maintenance; go anywhere if accommodation available; permanent.—E., Box 121, Kinematograph Weekly.

EX-R.A.F. Officer desires engagement as Assistant Manager; previous experience theatre management, etc. exemplary character, personality, smart appearance, keen and ambitious; salary secondary consideration where abilities and hard work gain promotion; excellent refs.; available for interview now; anywhere.—A., Box 117, Kinematograph Weekly.

EX-SERVICEMAN, FIRST AIRBORNE DIVISION, REQUIRES POSITION AS INSPECTOR; QUALIFIED ALL BRANCHES OF TRADE; AGE 33; CAR OWNER; GOOD REFS.—C., BOX 119, KINEMATOGRAPH WEEKLY.

ORGANIST, aged 30, desires post; (anywhere); exempt N.S. direction; previous experience as Deputy.—X., Box 114, Kinematograph Weekly.

THIRD Operator desires permanent position in East Anglican Cinema; previous experience Simplex, B.T.H., RCA —Z., Box 116, Kinematograph Weekly.

KINEMAS FOR SALE

FOR Sale, beautifully equipped miniature Super in famous South Coast watering place; residential flat included; exceptional opportunity for owner-manager. Principals only.—Write, G., Box 123, Kinematograph Weekly.

KINEMAS WANTED

KINEMA wanted to rent or lease, with option to purchase later; banker's reference; strictest confidence will be observed.—Y., Box 115, Kinematograph Weekly.

WILL owner rent kinema to Manager and Chief Projectionist, partners? Impeccable references; year's rent in advance; Devon or Cornwall.—H., Box 124, Kinematograph Weekly.

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FOR SALE AND WANTED

FOR Sale, 1 Nevelin Mercury Arc Rectifier, input 200 volts 50 cycles, phase 2, output 80-90 volts 2-65 amps., complete, in perfect condition; 1 Met-Vick Generator, 42.5 h.p., 200 volts 50 cycles, phase 2, output 100 volts 300 amps., 30 k.w., complete with oil starter and 100-amp. switch; 1 Battery Charging Set, Crompton-Parkinson, 230 volts D.C., charging 12-16 volts, voltmeter, cut-out and 15-amp. switch.—Offers invited to Suite 3a, 26, Charing Cross Road, W.C.2.

FOR Sale, 2 Imperial Projectors, complete with soundheads, lamphouses, in good condition, top and bottom spool-boxes and motors, £200; 2 Kalee H.M.I. Arc Lamps, complete with lamphouses, mirrors and condensers, in new condition; what offers? Rotary Converter, 12 volts D.C. to 600 volts D.C, 100 m.a., £6.—W., Box 113, Kinematograph Weekly.

HEWITTIC Rectifier and unused spare bulb; excellent condition; at present working; input 205/220 volts single phase, output 100-110 volts 100 amps.; to-day's price, £307; will accept nearest offer to £250.—Apply, Super Palace, 32, York Road, Battersea, S.W.11.

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TIP-UP Seats Bought and Sold. Seats repaired. — R. Bovilsky, Upholsterer, 34, Batson Street, Glasgow, S.2.

SIX Theatre Top Seats in 2 sets of 3; good condition; £15.—'Phone: Popesgrove 3967.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

PATENTS

IT is desired to secure the full commercial development in the United Kingdom of British Patent No. 539534, which relates to Sound Recording, either by way of grant of licences or otherwise on terms acceptable to the patentee. Interested parties desiring copies of the patent specifications and further particulars should apply to Stevens, Langner, Parry and Rollinson, 5 to 9, Quality Court, London, W.C.2.

MISCELLANEOUS

ARTIST, Retoucher of Film Stills, etc., can undertake additional free-lance work. — B., Box 118, Kinematograph Weekly.

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